

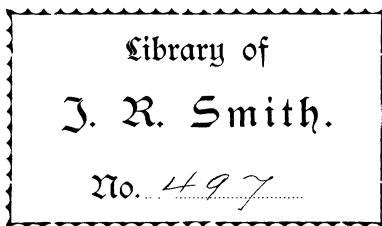
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JOHN WILLIAMS WHITE AND THOMAS D. SEYMOUR.

EURIPIDES

BACCHANTES

EDITED

ON THE BASIS OF WECKLEIN'S EDITION

BY

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P R E F A C E.

THE text of the present edition of the *Bacchantes* is that of Wecklein (Leipzig, 1879), with a few variations in punctuation. A brief critical Appendix points out the principal departures from the authority of the MSS., together with the sources from which the readings adopted in such cases are derived.

This edition was undertaken with the purpose of reproducing the edition of Wecklein, the latest and most valuable of the German editions, with a few changes. But, as the work reached completion, it was found that the departures from Wecklein in the way of additions and substitutions had become so numerous that no small part of what is here offered was foreign to the German edition. Therefore, while the fullest acknowledgment of obligation should be made to the German editor, it would manifestly be improper to hold him responsible for any opinion given, unless expressly attributed to him.

It hardly needs to be added that much use has been made of the labors of earlier editors.

I. T. BECKWITH.

HARTFORD, 1885.

INTRODUCTION.

I. THE *BACCHANTES*.

THE *Bacchantes* of Euripides represents the conflict between a flippant scepticism, blinding itself with persistent folly, and a newly-revealed faith, or rather, religious faith in general; for, while the Dionysiac worship, which is the immediate object of the conflict, is a new worship, it is plain that the poet takes the opposition to it as but an instance of the refusal of an arrogant rationalism to recognize the supernatural in general, whether in the ancestral faith or in a new worship. The play is aimed at the sceptical side of the Sophistic movement and kindred tendencies of society at the time. Both the outcome of the action, and the choral odes, which are to be regarded as interpreting the action, show unmistakably that the poet meant to recommend the acceptance of the national faith and traditions as the only ground of a contented and happy life, and to exhibit the mischief of an unsound and irreligious philosophy. These facts give to the subject and its treatment by Euripides an interest for all time. The relation of such views to those of the poet's earlier works is a question which lies beyond the sphere of this Introduction, as is also any inquiry into the propriety of combining an ethical and an aesthetic motive in the treatment of the subject. The play is one of the poet's last works; it, however, reveals no trace of the weakness of age. Defects there are in the execution of details, as in the other works of Euripides. But, in poetic power in general, the *Bacchantes* is superior to many, perhaps we may say to any, of the poet's earlier plays. Besides the subject-matter itself, especially interesting features of the play are the skilfully, though simply, constructed plot; the splendid choral odes, expressing the one theme of pious devotion in varying forms following the development of the action; the brilliant pieces of narration in the Messengers' speeches, and the striking situation in every scene.

The myth upon which the play is based is as follows : Dionysos was the son of Zeus and Semele, the daughter of Kadmos. Semele was beloved by Zeus, and when she was with child, misled by the jealous Hera, she prayed Zeus to show himself to her in his full glory ; he appeared to her in thunder and lightning, and she, seized with terror, or struck by the lightning, gave untimely birth to her child and died. But Zeus took the child and sewed it up in his thigh, and when it was ready for birth, he brought it again into the world, and sent it by the hands of Hermes to the nymphs of Nysa, in whose woody mountains the infant god was reared. According to Euripides, Dionysos, after his second birth, was reared in Lydia and Phrygia, on the banks of the Paktolos, and in the mountain tracts of Tmolos. Here he established his rites, and from hence, at the head of a throng of attendants, equipped with the symbols and instruments of his worship, he marched through many parts of Asia, introducing his rites ; finally he came into Greece, and first of all to Thebes. Here Semele's sisters, Agaue, Ino, and Autonoe, denied his descent from Zeus ; whereupon the god, in attestation of his power, inspired them, together with the other women of Thebes, with bacchic madness, and drove them to Mount Kithairon, to celebrate his rites there in wild revelry. At this time Kadmos had given the sovereignty into the hands of his grandson Pentheus, the son of Agaue and Echion. Pentheus not only denied the divinity of Dionysos, but with all the power of his kingly position attempted to prevent the introduction of the new worship, imprisoning some of the bacchantes and laying violent hands upon the god himself. For this impiety, the god wreaked a terrible vengeance upon him by deranging him and leading him to the mountains to be rent in pieces by his mother and her companions.

The plot of the play is very simple. In the *Prologos* (1–63) Dionysos, who in the guise of a leader of the sacred revel-band has led a company of Asiatic bacchantes to Thebes, reveals himself to the spectators in his own person, places before them the situation, and indicates the aim of the action.

The Chorus then in the *Parodos* (64–169), imitating the bacchic revel in their dress and movements as well as in the wild enthu-

siasm of the ode, celebrate the blessedness of the sacred rites, and thus awaken in the spectators the feelings requisite for following with sympathy the action of the play.

In the *First Epeisodion* (170–369) the first attempt is made to influence the mind of Pentheus. The venerable old men, Kadmos and Teiresias, acknowledge the new god, and in spite of their years go out to the mountains to join in the sacred rites. Pentheus on the other hand sees in the new worship nothing but imposture and harm; he thinks it fitted only to destroy virtue and propriety of conduct among the women of the city. He refuses to listen to the exhortations and warnings of the old men, whom he treats with scorn and derision, and he allows himself to be so carried away with passion that he gives commands to destroy Teiresias's place of augury, in order to wound the seer as deeply as possible; he also sends out his attendants to arrest the stranger, that is Dionysos himself, who has brought the new worship to Thebes.

This proud impiety on the part of Pentheus draws from the Chorus in the *First Stasimon* (370–433) an invocation of the insulted goddess Sanctity, and renewed praise of the god himself. The bacchantes extol a life of quiet submission to the gods, and pray that they may come to a place where their revels may be held undisturbed.

In the *Second Epeisodion* (434–518) Dionysos in the person of the stranger is brought before Pentheus as a prisoner. The servant who had arrested him warns the king that it is no ordinary man with whom they have to do, and reports that the Theban bacchantes whom Pentheus had imprisoned have escaped to join in the bacchic rites, the fetters falling from them and the prison doors opening of their own accord. But in spite of all this, Pentheus is still unmoved. The calm bearing of Dionysos only inflames the imperious nature of the king, who in the face of repeated warning, orders the god to be led away to a place of confinement; he threatens also to enslave the band of Asiatic bacchantes now before the palace.¹

¹ Patin remarks on this scene: The haughty king stands in the presence of an enemy who seems so

In view of this crowning affront to the god in the person of their leader, the bacchantes in the *Second Stasimon* (519–575) break out into a cry of reproach against the nymph Dirke for the rejection of Dionysos at Thebes, and call upon the god himself to come and check the insolence of the king. The wild joy with which the Chorus in the Parodos sing of the introduction of the bacchic worship into Thebes, changes in the first Stasimon to a tone of deprecation and warning in view of the scoffing unbelief of Pentheus; and now in the second Stasimon, following the advance of his impiety, it becomes a cry of amazement and terror because of the violence done to their leader and threatened against themselves.

The *Third Epeisodion* (576–861) opens with a Kommos (576–603) in which the god, still within the palace, makes known to the bacchantes his presence and avenging power. A portion of the palace is seen falling in ruins, while the flames flash up anew on Semele's grave. Forthwith Dionysos appears again in front of the palace, as before in the guise of a bacchant, and tells the wonders which the god has wrought within. Pentheus, though struck with amazement at what has happened, becomes none the wiser, but cherishes still his rage against the stranger. Here a herdsman enters from Kithairon, from whom Pentheus expects to hear the worst touching the conduct of the Maenads in the mountains—he hears, however, only of their virtue and of the presence of a supernatural power among them. The herdsman ends his narration with an exhortation to Pentheus to recognize the new god who has wrought such wonders. The king however refuses to listen to the frank words of the peasant, and instead of acknowledging with reverence the power of the god, he orders out his entire army to march against the revellers and put an end to the worship by force. Thus the warning that comes to Pentheus in

feeble, so contemptible, — an enemy whom he derides, insults, and wantonly threatens, and who, nevertheless, under an exterior most peaceful and serene, conceals a powerful divinity, angered, and ready to take a ter-

rrible vengeance for his insults. This situation, of which the spectators have the secret, gives to every turn in the dialogue, even those which seem the least tragic, a terrible significance."

different forms and with ever-increasing force in the three Epeisodia results only in intensifying his contumacy and anger against the god. Then comes the hour of divine judgment. Dionysos, after again striving to bring him to a better purpose, begins to derange his mind and to lure him to his destruction, again illustrating the ancient saying, “Whom the gods will destroy, they first make mad.”¹ To draw the king into an offence which shall bring about his ruin he offers to conduct him to Kithairon to spy out the secret rites, and persuades him to assume the female dress, that he may come among the bacchantes unharmed.

The Chorus now freed from their terror and foreseeing the vengeance which is to overtake the contemner of the god, break out in the *Third Stasimon* (862–911) into a jubilant song, joying in the anticipation of undisturbed revels, and exulting in the triumph of divine might over the arrogant despisers of beliefs grounded in nature and tradition.

In the *Fourth Epeisodion* (912–976) Pentheus comes out of the palace in the dress of a bacchante, still more deranged, and after many inquiries touching his costume and the course to be pursued in spying out the Maenads, he sets out for the mountains led by Dionysos. The tragic irony of the scene increases to the end, when Pentheus proudly confident of a triumph hastens forth to what is to him certain doom.

In the *Fourth Stasimon* (977–1023) the Chorus call upon the hounds of Madness to arouse the Maenads against the godless intruder into their sacred rites; they invoke the presence of the god himself, and predict the part which the mother of Pentheus will play in the execution of the divine vengeance.

In the *Fifth Epeisodion* (1024–1152) a messenger comes from Kithairon to tell the marvels which have befallen there, and especially the terrible fate which has overtaken the king at the hands of the bacchantes.

At this news the Chorus in a *Hyporchema* (1153–1167) take up a strain of wild exultation, which is suddenly interrupted by the appearance of Agave who enters in the *Exodos* (1168–1392) with

¹ Cf. Frg. anonym. (cited by the δαιμων ἀνδρὶ πορσύνη κακό, τὸν νοῦν Schol. on Soph. *Ant.* 620): ὅταν δὲ ἔβλαψε πρῶτον φί βουλεύεται.

frenzied look and movements, bearing the head of her son upon the thyrsus and glorying in her booty, which she supposes to be the head of a lion's whelp. She is followed shortly by Kadmos, who with his attendants brings the fragments of Pentheus's body. As he converses with Agaue, she is gradually restored to sanity, and becomes conscious of the deed she has committed. In the midst of their piteous laments Dionysos appears, now no longer in disguise, and announces to the various persons concerned the further punishment of exile from Thebes. The play ends with the pathetic parting of Kadmos and Agaue. Thus as the offence of Pentheus was unfolded through three regularly advancing steps, so its consequences reach their culmination through the same number of steps, and at the same time the choral odes follow the progress of the action more closely perhaps than in any other play of Euripides, expressing the emotions that accompany a devout faith as it passes from the most buoyant hopefulness through a gradually darkening struggle out again into a complete triumph.

The character given to Dionysos, his powerful repose in the face of the king's rage and violence, his skilful overruling of each act of opposition so as to further the very object which the king would hinder, his fierce irony in turning Pentheus's anticipations of triumph into predictions of woe, mark in a masterly way the god in human form; not such a one, to be sure, as teaches us to love our enemies, but one who in keeping with a common principle of Greek morality is "kindly to friends and harsh to foes."¹

The character of Pentheus is that of a man without feeling, a shallow freethinker, who in accordance with his earth-born descent has no understanding for the divine,—a stubborn autocrat who acts with youthful arrogance and youthful folly. His concern for the chastity of the Theban women is the only trait which would seem to lend a higher character to his sufferings; and yet this point is kept so much in the background that it is evidently a

¹ *Med.* 809. "The law in virtue of which a divinity visited punishment was so inviolable that he would destroy the innocent with the guilty,

when fate connected them inseparably, sooner than pardon the sinner for the sake of the good." Nägelsbach, *Nachhom. Theol.* p. 31.

feigned, or at least a fancied motive, rather than a real one. Less interesting as such a type of character is, it however serves in the economy of the play to diminish the appearance of cruelty in the conduct of the god, and it corresponds also to the tendency of the play as a protest against a shallow rationalism.

In the *denouement*, the feeling of pity is drawn chiefly to Agaue and Kadmos. Agaue had shared in the rejection of the god, but the accumulation of woe which falls upon her in the working out of the god's vengeance can hardly be referred to that cause alone. In the intention of the poet it was doubtless due in part to the same cause as the calamity sent upon Kadmos. He had devoutly acknowledged the god, and as it would seem, might justly have expected to escape in the hour of the god's wrath. But impiety like that of Pentheus could not fail in the opinion of that age to involve the whole family in the heaviest misfortune. The race was contaminated, and the innocent Kadmos was inevitably entangled in the ruin wrought by his offspring. No prophet had yet arisen to teach the Greeks that, "The son shall not bear the iniquity of the father, neither shall the father bear the iniquity of the son."

The scene of the *Bacchantes* is laid in front of the royal palace at Thebes on the Kadmeia. At one side, doubtless represented on one of the *periaktoi*, are the still smoking ruins of that part of the palace in which Semele had perished by the bolt of Zeus. The spot is enclosed as hallowed and surrounded by the vine. Nearly all the persons of the play, Teiresias, Kadmos, Pentheus after 912, Agaue, and the Chorus, have the insignia of the bacchic worship, the fawn-skin and the thyrsus, a staff crowned with ivy. According to the account which Pollux (iv. 115 ff.) gives of the costumes of the Greek stage, Dionysos wears a long *chiton* of different colors, over this a saffron mantle which is fastened about the breast with a bright-colored girdle, and over this the fawn-skin. The mask of the god represents him with all the marks of effeminate beauty. Teiresias wears over the *chiton* the *ἀγρηνόν*, a net-like woollen garment worn by the seers. Instead of the prophetic staff (*ἱθυτήριον*) he has the thyrsus, and a wreath of ivy in place of the prophet's chaplet (*μαντεῖα στέφη*, Aesch.

Ag. 1265). The Chorus have besides the fawn-skin and thyrsus, chaplets of ivy, and some of them carry the tympanum also. We may suppose the parts to have been divided among the actors as follows : —

Protagonist: Pentheus, Agae.

Deuteragonist: Dionysos, Teiresias.

Tritagonist: Kadmos, Servant, Messengers.

According to the Scholiast on Aristophanes, *Ranae* 67,¹ after the death of Euripides, the younger Euripides, the son, or as Suidas gives it, the nephew of the elder, brought out at Athens the *Iphigeneia at Aulis*, the *Alkmaion*, and the *Bacchantes*, plays left by Euripides, and perhaps brought out by him in Macedonia at the court of King Archelaos (cf. 410 ff., 560 ff.), where he spent the last years of his life. A play in which faith celebrates its rites, and unbelief is put to shame, must, by reason of “the seriousness of its import and the lofty religious inspiration pervading the whole and manifesting itself in many brilliant and profound utterances,”² have attained great fame in antiquity. It was much read, as the frequent citations and reminiscences in the Greek and Roman writers show,³ and was often acted.⁴ It was imitated by the Roman poet Accius in his *Bacchae*; traces of its influence are apparent in Theocritus, *Idyl* xxvi., in Ovid, *Met.* iii. 513 ff., and in the *Dionysiaca* of Nonnos, xliv.-xlvi.; the author of *Xριστὸς πάσχων* (falsely attributed to Gregory Nazianzenus) borrowed a large number of verses from it.⁵ Art also borrowed material from the play. The punishment of Pentheus is represented in numerous antique reliefs and vases, which seem to draw their suggestions from the work of Euripides, rather than from that of

¹ αἱ Διδασκαλίαι φέρουσι, τελευτή-σαντος Εὐριπίδον τὸν νῦν αὐτοῦ δεδιδαχέναι δύμωνύμως ἐν ἄστει Ἰφιγένειαν τὴν ἐν Αὐλίδι, Ἀλκματόνα, Βάκχας.

² Bernhardy, *Griech. Ltg.* II. 2, 480.

³ Hartung (*Euripides restitutus*, II. 557 f.) mentions the following as showing acquaintance with the play :

Strabo, Plutarch, Gellius, Themistios, Lucian, Clemens Alex., Horace, Origin, Athenaios, Aelian, Longinos, Plato, Aristippus, Theodoros, Sextus Empiricus, Polyainos, and Stobaios.

⁴ See note on 1169.

⁵ See App. III.

Aeschylus or any other dramatist.¹ A painting is described by Philostratos which represented two scenes from the *Bacchantes*, — one, the death of Pentheus at the hands of the Maenads; the other, the scene in front of the palace, just after Agave has recovered her sanity.

II. DIONYSOS AND HIS WORSHIP.

Dionysos in his most essential character is the personification of the vital force in nature,² and as such he shares in the yearly changes of the natural world, triumphing in the joy of the opening year, when the earth is bursting into life and fruitfulness, and in turn undergoing suffering and persecution as nature sinks into the death of winter. Hence the Dionysiaca legends are stories of both joy and sorrow, of triumph and defeat. The oldest myth touching

¹ Cf. O. Jahn, *Pentheus und die Mänaden*, Kiel, 1841. A bas-relief in the Campo Santo at Pisa (Jahn, *Taf.* iii. b) represents the death of Pentheus. Pentheus is stretched upon the earth; one woman is wrenching off his right foot, another with both hands is pulling at his left arm, at the same time bracing her right foot against his head; a third at the side is preparing to strike with a heavy bough, while upon the other side a fourth is coming up. At the end of the sculpture a tree is seen.

² Nysa, to whose nymphs the infant Dionysos was sent, is located by Homer (*Il.* vi. 130 ff.) in Thrace. But in later times mention is made of a Nysa in Thessaly, Euboea, Boeotia, Macedonia, Naxos, Egypt, Libya, Aethiopia, Arabia, India, and other places. In this uncertainty as to location, Wecklein finds an indication of the origin of the Dionysiaca myth, which he explains as follows: Nysa, like Aia, the land of the golden fleece, was originally thought of as in the heavens, and was afterwards

transferred to earth. The rain-cloud, big with tempest, is the mother of Dionysos; the cloud-gathering god of the storms is his father. When, after a flash and heavy peal of thunder, the cloud bursts in a short and, as it were, premature shower, a simple imagination conceived of this as an untimely birth of the rain from the cloud. This naïve representation led to the personification of the cloud as Semele and the rain as Dionysos. Cf. Etym. Magn. s.v. “Τῆς: ἐπίθετον Διονύσου. ὁ δὲ Φερεκύδης τὴν Σεμέλην “Τῇ λέγει καὶ τὰς τοῦ Διονύσου τρόφοις Τέδας. Or again, when Zeus is said to carry Dionysos in his thigh till he is ready for birth, this is merely another representation of the origin of rain. Thus Dionysos, as the offspring of the thunder-storm, brings together the elements of moisture and fire. And in this blending of moisture and warmth lies the peculiar nature of the god as the personification of the power which ripens the fruits and shows itself in the fiery force of wine.

the sufferings of Dionysos is that of his persecution by Lykurgos, king of Thrace, as given in Homer (*Il.* vi. 130 ff.). Lykurgos resisted the institution of the bacchic worship in Thrace, smiting the nymphs, the nurses of Dionysos, with the ox-goad, and driving them from the Nysaean mountains. The god fled in terror and plunged into the sea ; but the king was smitten with blindness by Zeus, and died an early death, hated by all the gods. According to a later legend, the land became unfruitful because of the king's offence, and he himself was made mad and rent in pieces by horses at the command of Dionysos. To the same class of legends belongs this story of the god's rejection by Pentheus at Thebes.

The rites with which the festivals of the god were celebrated were orgiastic and accompanied with mystical ceremonies. In one of the Homeric Hymns (xxvi.) he is represented as ranging through the woods, and filling them with a loud din, attended only by the nymphs who had reared him in the grottoes of Nysa. But in the later forms of the myth his attendants became a promiscuous throng of mad bacchantes, satyrs, and sileni ; and with the clangor of tympana, flutes, brazen cymbals, and tambourines he riots through the woods and mountains, filling them with bacchic shouts and loud uproar, falling upon wild beasts, and sometimes also attacking and putting to flight hostile armies. And so at the festivals of the god the wives and maidens, decked with fawn-skins, hastened in a state of ecstasy and wild enthusiasm to the woods and mountains, and by the light of torches performed their dances at night, revelled and shouted, tossing their heads and limbs in frenzied motions, chased wild beasts and ate raw the flesh of the animals which in their frenzy they fell upon and rent in pieces.¹ This orgiastic worship at the *trieteric* festivals of Dionysos was closely connected with the frenzied

¹ Hartung (*Bakchen*, p. 156) says of the bacchic worship: "It represents a return to the primitive condition of nature, and a renunciation of civilization, that is, a renunciation of a rational life regulated by morality and law and a return to the innocence

of the wilderness. Hence the Mae-nads took fawns to their breasts and clad themselves in fawn-skins, to transform themselves, as it were, into roes; hence they crowned themselves with twigs of oak and fir, and ate raw flesh."

worship of the Phrygian goddess Rhea Kybele and of Attis. It must therefore be supposed, that in the story of Dionysos's coming from Phrygia there is a reminiscence of the origin of the ecstatic forms of the Dionysiac worship, that is, that they came into Greece from Asia Minor. It is possible that these frantic usages met with opposition among so rational a people as the Greeks, and that a reminiscence of this opposition as a fact in history is found in the myth of the persecution of Dionysos.

III. THE MYTH IN LITERATURE.

In the *Odyssey*, Dionysos is merely mentioned (xi. 325, xxiv. 74). In the *Iliad*, except in the story of Lykurgos given above, he is spoken of only as the son of Semele and as *χάρμα βροτοῦσιν* (xiv. 325). He does not appear among the superior divinities. What part in the growth and embellishment of the myth was taken by the epic poetry of the post-Homeric age we are unable to say. From the Scholiast on Hom. *Il.* vi. 131 we learn, that Eumelos, one of the so-called Cyclic poets, mentioned the story of Lykurgos. The seventh Homeric Hymn has for its subject the following legend: Dionysos appearing once upon the seashore in the form of a youth with beautiful hair, and wrapped in a purple mantle, was espied by a band of Tyrrhenian pirates, who took him for the son of a king and carried him off in their ship. But when they attempted to bind him, the fetters fell from his hands and feet, and he sat before them smiling. The pilot perceived that it was some god with whom they had to do, and urged them to set the youth on shore again; but the captain scorned the warning, and put out to sea with his captive. Very soon the god began to manifest his power; fragrant wine flowed throughout the ship, and the masts and sails were wreathed and overhung with cluster-laden vines and blooming ivy. Dionysos suddenly changed himself into a roaring lion, and in the midst of the ship appeared a she-bear. The lion seized the captain, and the crew fleeing in terror cast themselves into the sea and became dolphins; the pious helmsman alone was saved.

In dithyrambic poetry the Dionysiac myths were favorite themes,

and from this they passed into tragedy, not only in those choral songs in which the beginnings of tragedy are found, but in tragedy proper, which in time discarded the satyric element and adopted materials of a serious character. A play entitled *Πενθεύς* was attributed to Thespis; Polyphradmon treated the story of Lykurgos in a tetralogy with which he contended against Aeschylus and Aristias; and Aeschylus also treated the same story in a tetralogy consisting of the tragedies *'Ηδωνοί*, *Βασταρίδες*, *Νεανίσκοι*, and the satyr-drama *Δυκοῦργος*. Upon the fragments that remain, taken in connection with a form of the story given by Apollodoros (iii. 5. 1), Hermann¹ bases the conjecture that the *'Ηδωνοί*, the first play of the trilogy, represented the passionate rage of Lykurgos, and the defeat and imprisonment of the god and his attendants; that in the second play the bacchantes (*Βασταρίδες*) freed by an invisible power become victorious and rend in pieces Orpheus, the foe of Dionysos; and that in the third play the young Edonians (*Νεανίσκοι*) acknowledge the power of the god, and Lykurgos pays the penalty of his impiety with his life; but after his death he receives divine honors, and his cult is united with that of Dionysos. Naevius, the Roman poet, wrote a *Lucurgus*. Of this fragments remain which indicate several points of similarity to the trilogy of Aeschylus. The story of Pentheus also was treated by Aeschylus in a play entitled *Πενθεύς*.² One verse is preserved, —

μηδ' αἴματος πέμφιγα πρὸς πέδω βάλγε.

It is suggested that in these words Dionysos is urging Pentheus not to shed blood, that is, not to use the force of arms against the bacchantes (cf. Eur. *Bacch.* 837). The trilogy to which the play belonged cannot be determined. In another play, the *Σεμέλη*, according to the Scholiast on Apollonios of Rhodes, i. 635, Aeschylus treated the story of the first birth of Dionysos and the death of Semele. Also the *Ξάντριαι* of Aeschylus is supposed by some to have been occupied with the myth of Pentheus. A play entitled *Βάκχαι* was contained in the tetralogy with which Xenokles won the prize in 415 b.c. over Euripides. Also Iophon, the son of Sophocles, wrote a *Βάκχαι* ἢ *Πενθεύς*.

¹ *De Aeschyli Lycurgia, Opuscula*, v. ² Cf. the Second Hypothesis of Eur. *Bacch.*
p. 24.

ΕΤΡΙΠΙΔΟΤ

Β Α Κ Χ Α Ι.

ΤΑ ΤΟΤ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΔΙΟΝΥΣΟΣ.

ΧΟΡΟΣ ΒΑΚΧΩΝ.

ΤΕΙΡΕΣΙΑΣ.

ΚΑΔΜΟΣ.

ΠΕΝΘΕΥΣ.

ΘΕΡΑΠΩΝ.

ΑΓΓΕΛΟΣ.

ΕΤΕΡΟΣ ΑΓΓΕΛΟΣ.

ΑΓΑΥΗ.

ΤΠΟΘΕΣΙΣ.

Διόνυσον οἱ προσήκοντες οὐκ ἔφασαν εἶναι θεόν· ὃ
δὲ αὐτοῖς τιμωρίαν ἐπέστησε τὴν πρέπουσαν. ἐμμανεῖς
γὰρ ἐποίησε τὰς τῶν Θηβαίων γυναικας, ὅν αἱ τοῦ Κάδ-
μου θυγατέρες ἀφηγούμεναι τὸν θιάσους εἰσῆγον ἐπὶ τὸν
5 Κιθαιρῶνα. Πενθεὺς δὲ ὁ τῆς Ἀγαύης πᾶς παραλαβὼν
τὴν βασιλείαν ἐδυσφόρει τοῖς γινομένοις καί τινας μὲν
τῶν Βακχῶν συλλαβὼν ἔδησεν, ἐπ' αὐτὸν δὲ τὸν θεὸν
δμῶας ἀπέστειλεν. οἱ δὲ ἑκόντος αὐτοῦ κυριεύσαντες
ἥγον πρὸς τὸν Πενθέα, κάκενος ἐκέλευσεν δήσαντας αὐτὸν
10 ἐνδον φυλάττειν, οὐ λέγων μόνον ὅτι θεὸς οὐκ ἔστι Διόνυ-
σος, ἀλλὰ καὶ πράττειν πάντα ὡς κατ' ἄνθρωπον τολμῶν.
ὁ δὲ σεισμὸν ποιήσας κατέστρεψε τὰ βασίλεια, ἀγαγὼν
δὲ εἰς Κιθαιρῶνα ἔπεισε τὸν Πενθέα κατόπτην γενέσθαι
τῶν γυναικῶν λαμβάνοντα γυναικὸς ἐσθῆτα· αἱ δ' αὐτὸν
15 διέσπασαν, τῆς μητρὸς Ἀγαύης καταρξαμένης. Κάδμος
δὲ τὸ γεγονός καταισθόμενος τὰ διασπασθέντα μελη
συναγαγὼν τελευταῖον τὸ πρόσωπον ἐν ταῖς τῆς τεκούσης
ἔφώρασεν χερσίν. Διόνυσος δὲ ἐπιφανεὶς τὰ μὲν πᾶσι
παρήγγειλεν,¹ ἑκάστῳ δὲ ἂ συμβήσεται διεσάφησεν ἔργοις,
20 ἵνα μὴ λόγους ὑπό τινος τῶν ἐκτὸς ὡς ἄνθρωπος κατα-
φρονηθῇ.²

¹ τὰ . . . παρήγγειλεν: reference is made to that part of the speech of Dionysos which is lost in the lacuna before 1330.

² ἑκάστῳ . . . καταφρονηθῇ: the sentence is obscure. Elmsley proposes to read διεσάφησεν, ἵνα μὴ ἔργοις ἢ λόγοις, and Hermann ἐκ τοτε for ἐκτός.

ΑΡΙΣΤΟΦΑΝΟΤΣ ΓΡΑΜΜΑΤΙΚΟΤ ΤΠΟΘΕΣΙΣ.¹

Διόνυσος ἀποθεωθεὶς, μὴ βουλομένου Πενθέως τὰ δργια αὐτοῦ ἀναλαμβάνειν, εἰς μανίαν ἀγαγὼν τὰς τῆς μητρὸς ἀδελφὰς ἡνάγκαστε Πενθέα διασπάσαι. ἡ μυθούμα κεῖται παρ' Αἰσχύλῳ ἐν Πενθεῖ.²

¹ The grammarian Aristophanes, librarian at Alexandria about 200 B.C., appended to his summaries (*ὑποθέσεις*) of the plays, notices of the dates of representation, the titles of other plays brought out at the same time, the names of competing dramatists, etc. These notices were derived from the *διδασκαλίαι*, i.e. accounts of the authorship of the plays, their dates, etc., which in turn were compiled

from the inscriptions in the vicinity of the theatre, and especially from those upon the pedestals of the tripods set up as votive offerings by successful Choregi. This hypothesis is probably not preserved entire, as the notices commonly appended are wanting.

² Upon the *Pentheus* of Aesch., see Introd. p. 12.

ΒΑΚΧΑΙ.

ΔΙΟΝΥΣΟΣ.

"*Ηκω Διὸς πᾶς τήνδε Θηβαίων χθόνα*
Διόνυσος, ὃν τίκτει ποθ' ἡ Κάδμου κόρη
Σεμέλη λοχευθεῖσ' ἀστραπηφόρῳ πυρὶ·
μορφὴν δ' ἀμεύψας ἐκ θεοῦ βροτησίαν
5 *πάρειμι Δίρκης νάματ' Ἰσμηνοῦ θ' ὕδωρ.*
ὅρῳ δὲ μητρὸς μνῆμα τῆς κεραυνίας

1-63. THE PROLOGOS in the form of a monologue sets forth the leading motive in the action of the play. Dionysos appears in the character of one of his own votaries as the leader of the Bacchantes. But in the opening lines before the appearance of the Chorus, and again at the end of the play (1330 ff.), he reveals himself in his true character. He leads his company of attendants before the palace, doubtless because it is with the royal family first of all that his advent in Thebes has to do, and because the manifestation of his power here would attract the attention of all the city.

1. **τήνδε . . . Διόνυσος**: at the opening of all the plays expressions are used which inform the audience where the scene is laid and who is speaking.

2. **τίκτει**: the hist. pres., not found in Hom., is common in the tragedies.

3. **λοχευθεῖσα κτλ.**: *brought to bed, etc.*, more definitely explained 88 ff. See Introd. p. 2.—*ἀστραπηφόρῳ*:

Wecklein comparing Frg. 314, *ἀστραπηφορεῖ*, *carry lightning*, takes the adj. as act. *lightning bringing*, the epithet of the person acting being transferred to the effect, as in *ἄλμα τραγοκτόνου*, 139, *goat-killing slaughter*. But the use of the verb cannot determine the exact meaning of the adj. Cf. the relation of *λιθοβολέω* to *λιθόβολος* and *λιθοβόλος*. The more obvious sense is given by the pass. meaning, *borne by the lightning*. Cf. Aesch. *Ag.* 1150, *θεόφορος*, *borne by a god*. For the idea, cf. Soph. *O. T.* 200, *πυρφόρων ἀστραπῶν*, *fire bringing lightnings*.

4. **ἀμεύψας**: *having taken in exchange*. In this sense the mid. is commonly used, but the act. also is found. Cf. *Rhes.* 527.—*ἐκ θεοῦ*: for *ἐκ θεᾶς μορφῆς*. The brachylogy is similar to that often found in comparisons. H. 643 c.

5. **πάρειμι νάματα**: as in prose *πάρειμι εἰς πόλιν*. Cf. *Cycl.* 95, *πάρειστι πάγον*, *El.* 1278, *Ναυπλίαν παρόν*.

6. **κεραυνίας**: *thunder-smitten*. Cf. Soph. *Ant.* 1139, *ματρὶ κεραυνίᾳ* (Schol.

τόδ' ἐγγὺς οἰκων καὶ δόμων ἐρείπια
 τυφόμενα Δίου πυρὸς ἔτι ζῶσαν φλόγα,
 ἀθάνατον Ἡρας μητέρ' εἰς ἐμὴν ὑβριν.
 10 αἰνῶ δὲ Κάδμον, ἄβατον ὃς πέδον τόδε
 τίθησι θυγατρὸς σηκόν· ἀμπέλον δέ νιν
 πέριξ ἐγὼ ἐκάλυψα βοτρυώδει χλόῃ.
 λιπῶν δὲ Λυδῶν τῶν πολυχρύσων γύας
 Φρυγῶν τε, Περσῶν ἡλιοβλήτους πλάκας
 15 Βάκτριά τε τείχη τῆν τε δύσχιμον χθόνα
 Μήδων ἐπῆλθον Ἀραβίαν τ' εὐδαιμονα
 'Ασίαν τε πᾶσαν, ἢ παρ' ἀλμυρὰν ἀλλα
 κεῖται μιγάσιν Ἐλλησι βαρβάροις θ' ὁμοῦ
 19 πλήρεις ἔχουσα καλλιπυργάτους πόλεις,
 21 κάκεν χορεύσας καὶ καταστήσας ἐμὰς
 22 τελετάς, ὥ' εἴην ἐμφανὴς δάμων βροτοῖς,

κεραυνοβλήτῳ), cf. also below, 598,
 κεραυνόβολος.

7. **τόδε:** here, a common use of
 ὅδε. H. 695 a.—**δόμων:** *apartments*,
 as in *Med.* 1177. Only a part of the
 house was in ruins.

8. **τυφόμενα . . . φλόγα:** *smouldering*
with the Zeus-sent fire still alive.
 The mid. is here followed by the cognate
 acc. as is the act. in Hdt. iv. 196,
τύφειν καπνόν.—**Δίου:** = *Διαβόλου.* Cf.
 598 f.

9. **ἀθάνατον . . . υἱριν:** *Hera's ever-lasting outrage toward my mother*, appos.
 to δόμων . . . φλόγα, a const. common
 with Euripides.

10 f. **ἄβατον . . . σηκόν:** with the
 Romans also, a place struck by lightning,
 after the objects struck had
 been buried there, was enclosed and
 made a *sanctuary*.

12. **ἐγώς:** in contrast with Kadmos.
 —**βοτρυώδει:** not *cluster-like*, but *cluster-abounding*. Adjs. in -έδης denote

fulness oftener than likeness. Kr.
 Spr. 41, 11, 30; Kühn. 334, 13.

13. **λιπών:** with reference to the
 starting-point. Dionysos came into
 Persia, Baktria, etc., from Lydia and
 Phrygia, where he had been reared.
 —**πολυχρύσων:** cf. 154, also Aesch.
Pers. 45, πολύχρυσοι Σάρδεις.

15. **δύσχιμον:** referring to the rigorous
 climate, *inclement*. Strabo (xi. p. 525) says that the most of Media
 is high and cold. For this reason
 Ecbatana was made the summer residence
 of the Persian kings.

16. **εὐδαιμονα:** does not limit Ἀραβίαν
 to that portion of the country called
 Arabia Felix; it shows rather that Arabia was imagined to be a kind of Eldorado.

17. **'Αστιαν:** Asia Minor.

19. **πλήρεις:** like *πληρώ* and similar verbs, sometimes followed by the dat. of means instead of the gen. Kühn. 417, An. 2.

20 εἰς τήγδε πρῶτον ἥλθον Ἑλλήνων χθόνα.
 23 πρώτας δὲ Θήβας τάσδε γῆς Ἑλληνίδος
 ἀνωλόλυξα, νεβρίδ' ἔξαψας χροὸς
 25 θύρσον τε δοὺς εἰς χεῖρα, κίστινον βέλος,
 ἐπεὶ μ' ἀδελφαὶ μητρός, ἃς ἡκιστα χρῆν,
 Διύνυσον οὐκ ἔφασκον ἐκφῦναι Διός,
 Σεμέλην δὲ νυμφευθεῖσαν ἐκ θυητοῦ τινος
 εἰς Ζῆν' ἀναφέρειν τὴν ἀμαρτίαν λέχους,
 30 Κάδμου σοφίσμαθ', ὅν τιν εἴνεκα κτανεῖν
 Ζῆν' ἔξεκανχῶνθ', δοτὶ γάμους ἐψεύσατο.
 τοιγάρ τιν αὐτάς τ' ἐκ δόμων ψτρησ' ἐγὼ
 μανίαις· ὅρος δ' οἰκοῦσι παράκοποι φρενῶν·
 σκευήν τ' ἔχειν ἡνάγκασ' ὅργιων ἐμῶν,
 35 καὶ πᾶν τὸ θῆλυ σπέρμα Καδμείων ὄσαι
 γυναικες ἥσταν ἔξέμηνα δωμάτων.

20. *πρῶτον*: after wandering through Asia. Cf. 481.

21. *ἐκεῖ*: all of the before mentioned lands.—*χορεύσας*: of the *introduction* of the Bacchic chorus.

22. *ἵνα κτλ.*: the purpose of what precedes, though the same motive is implied in the following, and is directly expressed in 39 ff.

23. *πρώτας*: not tautological. The former line distinguishes Hellas from other extra-Asian countries; this line, Thebes from other cities of Hellas.

24. *ἀνωλόλυξα*: *I filled with revel-shouts*.—*νεβρίδα*: on the emblems of the Bacchic worship, see Introd. pp. 7 f., also below, 176 f.—*χροός*: sc. *ἀντῶν*, the women implied in Θήβας. *χρός* denotes the person when the surface of the body is concerned, as in clothing, touching, etc.

25. *βέλος*: the thyrsi put into the hands of the Theban women are not inappropriately called *missiles*, as they

were soon to be used as such. Cf. 762, 1099.

30. *σοφίσματα*: appos. to *εἰς . . . λέχους*. See on θύρων, 9. The pl. is sometimes used, especially by the poets, in reference to a single object, the object being viewed as something complex. Our idiom prefers the sing.

31. *ἔξεκανχῶντο*: *haughtily declared*.—*ὅτι κτλ.*: repeats ὅν εἴνεκα.

32. *τοιγάρ*: “in punishment for that.”—*νίν* (pl.) *αὐτάς*: the sisters themselves in contrast with the other Theban women, *πᾶν τὸ θῆλυ σπέρμα*, 35.

33. *ὅρος*: cf. 62.—*φρενῶν*: gen. of separation.

34. *σκευήν*: cf. 24 f. and 176 f.

35 f. *ὄσαι . . . ἥσταν*: repeats with emphasis *πᾶν . . . σπέρμα*. “All of womankind among the Thebans, all the women who were here.”

36. *ἔξέμηνα δωμάτων*: i.e. *ἔμηνα καὶ ἐπεμψα ἐκ δωμάτων*.

όμοιον δὲ Κάδμου παισὶν ἀναμεμιγμέναι
χλωραῖς ὑπ' ἐλάταις ἀνορόφοις θ' ἥνται πέτραις.
δεῖ γὰρ πόλιν τήνδ' ἐκμαθεῖν, κεὶ μὴ θέλει,
40 ἀτέλεστον οὖσαν τῶν ἐμῶν βακχευμάτων,
Σεμέλης τε μητρὸς ἀπολογήσασθαι μ' ὑπερ
φανέντα θυητοῖς δαίμονιν δὲ τίκτει Δύ.

Κάδμος μὲν οὖν γέρας τε καὶ τυραννίδα
Πενθεῖ δίδωσι θυγατρὸς ἐκπεφυκότι,
45 ὃς θεομαχεῖ τὰ κατ' ἐμὲ καὶ σπονδῶν ἄπο
ώθει μ' ἐν εὐχαῖς τ' οὐδαμῶς μνείαν ἔχει.
ῶν εἴνεκ' αὐτῷ θεὸς γεγὼς ἐνδείξομαι
πᾶσίν τε Θηβαίοισιν. εἰς δ' ἄλλην χθόνα,
τάνθένδε θέμενος εὖ, μεταστήσω πόδα,
50 δεικνὺς ἐμαυτόν· ἦν δὲ Θηβαίων πόλις

37. **Κάδμου παισίν** (fem.): contrasted with **σπέρμα Καδμείων**, the princesses contrasted with the other Theban women.

39 f. **ἐκμαθεῖν**: in the sense of **παθοῦσαν ἐκμαθεῖν**. — **οὖσαν**: supplementary partic. with **πόλιν**. For the partic. belonging to the subj., cf. 47, 1113. — **βακχευμάτων**: gen. after a compound of *alpha privative*. H. 753 c; G. 180, n. 1. The thought of the passage is, “they must to their sorrow learn that the Bacchic rites contain truth of which they have been ignorant.”

41. **ἀπολογήσασθαι**: *sc. δεῖ*. Dionysos by showing his divinity defends Semele from calumny.

44. **δίδωσι**: *cf. 213.*

45 f. **τὰ κατ' ἐμέ**: *in what relates to me.* — **σπονδῶν κτλ.**: “refuses me libations and prayers,” i.e. “divine honor.”

48. Apollod. (iii. 5. 2) says that Dionysos after manifesting himself

to the Thebans went to Argos, and there again, when they refused to honor him, drove the women mad.

49. **τάνθένδε**: for **τὰ ἐνταῦθα**, through the influence of **μεταστήσω**. The idiom is the so-called *constrictio praegnans*. H. 788 b; G. 191, n. 6.

50 ff. **ἦν δὲ . . . στρατηλατῶν**: this sentence, which acc. to the nature of the prologues of Euripides is naturally taken as a prediction, has no answering fact in the subsequent development of the plot. The difficulty disappears if we suppose **Θηβαίων** (50) to have displaced some such phrase as **τὸς βροτῶν**. The reference to the Thebans, then, ends with **Θηβαίοισιν** (48), and the remainder of the speech refers to the conquest of other lands. It is only to this conquest of other lands that line 53 can refer; for to refer it to a conflict with the Theban army is to make Dionysos assume human form throughout the play in

δργῆ σὺν ὅπλοις ἔξ ὄρους Βάκχας ἄγειν
 ζητῆ, συνάψω Μαινάσι στρατηλατῶν.
 ὃν εἴνεκ' εἶδος θυητὸν ἀλλάξας ἔχω
 μορφήν τ' ἐμὴν μετέβαλον εἰς ἀνδρὸς φύσιν.

55 ἀλλ' ὁ λιποῦσαι Τμῶλον ἔρυμα Λυδίας,
 θίασος ἐμὸς γυναικες, ἂς ἐκ βαρβάρων
 ἐκόμιστα παρέδρους καὶ ξυνεμπόρους ἐμοί,
 αἱρεσθε τάπιχώρι ἐν πόλει Φρυγῶν
 τύμπανα, Πέας τε μητρὸς ἐμά θ' εὐρήματα,

order to meet a contingency which never arises.

51. **σὺν ὅπλοις:** instead of the simple dat. (of means), though the idea of association is not entirely lost. Cf. Aesch. *Pers.* 755, ἑκτῆσω ἔνν αἰχαῦ. Kr. *Dial.* 68, 13, 1. — **Βάκχας:** if the reading Θηβαῖων (50) be correct, the reference here is to the Theban bacchantes, and the same is true of **Μαινάσι** in the following line, though the latter might include the Asiatic bacchantes also. If, however, the suggestion given above (on 50) be correct, the reference in both words is to the Asiatic bacchantes.

52. **συνάψω:** sc. μάχην. Cf. *Heracl.* 808, μάχην συνάψας, Aesch. *Pers.* 336, μάχην συνάψαι, also, below, 837, συνβαλὼν μάχην. — **Μαινάσι στρατηλατῶν:** some verbs of ruling, leading, etc. (e.g. ἀνδσω, ἡγέομαι) take a dat. denoting those with reference to whom the ruler or leader acts as such, where the corresponding Eng. verb takes a direct obj. The const. is the same as with intr. verbs of serving (H. 764, 2; G. 184, 2), and not the dat. of advantage.

53. **ἀλλάξας ἔχω:** a periphrastic pf. common in Euripides and Sophocles. H. 981 a; G. 279, n. 2.

55. The Chorus of Asiatic bacchantes here appear, and Dionysos, whom they as yet recognize only as a prophet of the god, addresses them as soon as they come within sight. — **ἀλλά:** often used where the discourse is broken off suddenly, and something new, as a command or exhortation, is introduced. — **ἔρυμα:** the chain of mountains called Tmolos formed the southern bulwark of the principal valley of Lydia, the valley of the Hermos.

56. **θιασος:** revel-band, a band of votaries joined together for sacred rites, especially those of Dionysos.

57. **παρέδρους, ξυνεμπόρους:** the former appropriate to the Chorus as the associates in general of Dionysos, the latter as his attendants in his journeying.

58. **πόλει Φρυγῶν:** *Phrygia.* πόλις in the tragedies often denotes a region.

59. **τύμπανα:** see on 124. The command of Dionysos shows that certain parts of the following choral ode were accompanied by the tympanum. — **Πέας:** see on 79 f. In 124 ff. the invention of the tympanum is referred to the Korybantes. — **εὐρήματα:** for the pl., see on 30.

60 βασίλειά τ' ἀμφὶ δώματ' ἐλθοῦσαι τάδε
κτυπεῖτε Πενθέως, ὡς ὁρᾶ Κάδμου πόλις.
ἔγὼ δὲ Βάκχαις, εἰς Κιθαιρῶνος πτυχὰς
ἐλθὼν ὦντος εἰσί, συμμετασχήσω χορῶν.

ΧΟΡΟΣ.

65 Ἀσίας ἀπὸ γαίας Στροφὴ α'.
ἱερὸν Τμῶλον ἀμείψασα θοάζω
Βρομίῳ [θεῷ] πόνον ἥδυν κάματόν τ' εὐ-
κάματον, Βάκχιον εὐαζομένα.

τίς ὁδῷ τίς ὁδῷ; τίς;
μελάθροις ἔκτοπος ἔστω, στόμα τ' εὔφη-

60. τάδε: see on 7.

62. Βάκχαις: the Theban bacchantes.

63. συμμετασχήσω χορῶν: a purpose not fulfilled because of his arrest by the servant of Pentheus. Cf. 434 ff.

64-169. THE PARODOS. The Chorus announce their relation to the god (*στρ. α'*); enjoin upon all the uninitiated a hallowed silence (*ἀντ. α'*); tell of the blessedness of those who hallow their lives by sharing in the rights of Dionysos and Kybele (*στρ. β' 72-82*); incite each other to make the god known in Hellas (83-87); tell of the god's wonderful birth (*ἀντ. β'*); call upon the Thebans to equip themselves and join the revel-band (*στρ. γ'*); tell of the introduction of the tympanum and flute into the worship (*ἀντ. γ'*); and describe the ecstasy of the revelers in the chase and the frenzied movements and cries of the leader (*ἐπωδ.*).

65 f. ιερόν: with reference to Mt. Tmolos as the place where Dionysos had instituted his rites.—θοάζω πόνον:

I speed on my glad toil. It is possible, however, to take θοάζω as intr. and πόνον in appos. with the sentence.—Βρομίῳ: *in honor of Bromios.* The name is given to Dionysos from the din (*βρόμος, βρέμω*) of his revels.—Θεῷ: inserted (*cj. 84*) by conjecture to restore the metrical correspondence with 70.—πόνον ἥδυν: an oxymoron, as in κάματον εὐκάματον. Cf. Soph. O. T. 1214, ἄγαμον γάμον, *id. El.* 1154, μῆτρα ἀμήτωρ.

67. Βάκχιον εὐαζομένα: Wecklein regards the const. as the cognate acc., *raising the Bacchic shout εὐοῖ.* Cf. Soph. Ant. 183, νίκην ἀλαλέξαι, *to raise the shout of victory.* But most authorities take εὐαζομένα as trans., *hailing Bacchus with the shout εὐοῖ.*

68 f. τίς ὁδῷ . . . ἔστω: explained as equiv. to ὅστις ὁδῷ ἔστι, μελάθροις ἔκτοπος ἔστω, *i.e. eis μέλαθρα εξιστάσθω.* The imitation in Ar. Ran. 354 ff. of the solemn proclamation with which the hierophant opened the celebration of the Eleusinian mysteries begins εὐφημεῖν χρὴ κάξιστασθαι τοῖς ἡμετέροισι χοροῖσιν. So here the Chorus

70 μον ἄπας ἔξοσιούσθω· τὰ νομισθέν-
τα γὰρ αἰὲν Διόνυσον ὑμνήσω.

ῳ μάκαρ, ὅστις εὐδαίμων
τελετὰς θεῶν εἰδὼς
βιοτὰν ἀγιστεύει

Στροφὴ β'.

75 καὶ θιασεύεται ψυχὰν
ἐν ὄρεστι βακχεύων
ὅσιοις καθαρμοῖσι
τά τε ματρὸς μεγάλας ὄρ-
για Κυβέλας θεμιτεύων,

are warning all unhallowed persons against joining in the sacred rites; and it is difficult to see any reason for bidding them to withdraw into the palace, especially after Dionysos has expressed (61) his purpose that all the city may come and see. If the more common punctuation, *rís μελάθροις*; *ἔκτοπος ἔστω*, be adopted instead of that of Elmsley followed in the text, the Chorus may be understood to call upon all, both those in the street and those in the palace, to keep themselves in silence aloof (*ἔκτοπος*) from the hallowed dance in which only the initiates join.—*εὐφημοῦν*: proleptic, *let every one hallow his lips into silence, i.e. keep hallowed silence.*

70 f. *τὰ νομισθέντα αἰέν*: *the ever-customary, i.e. as has ever been the custom.* The phrase is in appos. with the following. Similarly *τὸ λεγόμενον, as is said*, is frequently used. H. 626 b. Language appropriate to the poet's time is put into the mouth of the Chorus. Cf. 201, 331.—*ὑμνήσω*: the defect in the metre suggests that this word has crept in from a gloss in place of some other word. *κελαδῶ* suits the metre of the strophe.

72-74. ዠ μάκαρ . . . ἀγιστεύει: O

happy he who to his blessedness (εὐδαίμων) having full knowledge of the divine mysteries hallows his life. Cf. Soph. Frg. 719 D, *ὡς τρισδλβιοι κεῦνοι βροτῶν, οἱ ταῦτα δερχθέντες τέλη μόλωσ' ἐς Αἴδου.*—*τελετάς*: the secret rites of initiation; *ὄργια*, the outward usages and ceremonies at the celebration of the festivals.

75-77. *θιασεύεται . . . καθαρμοῖσιν*: *θιασένω* has both an intr. use, *revel in the thiasos*, cf. 379, and a trans., *introduce into the thiasos*, cf. Ion, 552. Cf. the two uses of *χορεύω*. It is evidently used in the second sense here, and may be taken as mid. or pass. without essential difference in meaning: *is in soul initiated into the revel-band with holy purifications celebrating bacchic rites in the mountains.* Those who strove to enoble the ideas of the people and to elevate morality connected with the mysteries the requirement of inner purification and upright living. Cf. Frg. 475, *ἀγνὸν δὲ βίον τείνομεν ἐξ οὗ Διὸς Ἰδαῖον μύστης γενύμην.*

78 f. *ὄργια θεμιτεύων*: *celebrating lawful rites.*—*Κυβέλας*: Rhea Kybele and Dionysos, as divinities representing the life of the natural

80 ἀνὰ θύρσον τε τινάσσων
κισσῷ τε στεφανωθεὶς
Διόνυσον θεραπεύει.
ἵτε Βάκχαι, ἵτε Βάκχαι,
Βρόμιον παιδα θεὸν θεοῦ
85 Διόνυσον κατάγουσαι
Φρυγίων ἐξ ὁρέων Ἑλλάδος εἰς
εὐρυχόρους ἀγνιάς, τὸν Βρόμιον.

οὐ ποτ' ἔχουσ; ἐν ὡδίνων
λοχίαις ἀνάγκαισι
90 πταμένας Διὸς βροντᾶς
ηρδύος ἐκβολον μάτηρ
ἔτεκεν, λιποῦσ; αἰῶ-
να κεραυνίῳ πλαγῇ·
λοχίοις δ' αὐτίκα νιν δέ-

'Αντιστροφὴ β'.

world in the round of the seasons, stood in close relation to each other, and their orgies were often blended. The rites of both symbolized the same phenomena, and the characteristic feature in both cults was the band of revelers rioting through the country with ecstatic shouts and the din of the tympana. The home of the worship of each was the region of Lydia and Phrygia.—θεμιτεύων: best taken as parallel with βακχεύων and joined with θιασεύεται.

80. ἀνὰ, τινάσσων: with θεραπεύει. Upon the tmesis, cf. the corresponding verse of the antistrophe, 96.

85. κατάγουσαι: κατάγειν denotes the restoration to one's home from a foreign land.

87. ἀγνιάς: used of a *city, region, or way*. The same phrase εὐρυχόρους ἀγνιάς occurs in Pind. *Pyth.* viii. 77,

and in the oracle cited by Dem. *contra Mid.* 531. In the latter passage the meaning is *ways, streets*, as appears from a comparison with the Schol. on Ar. *Eq.* 1319, ἔθος δῆ τοῖς ἐν ἀγνιάις ισταμένοις θεοῖς ἐπὶ ταῖς ἐρχομέναις ἀγγελίαις θέειν, and this meaning is applicable in the other passage and also here. εὐρυχόρους is, then, to be taken as equiv. to εὐρείας. See on θηροτρόφοι, 102.

88 ff. δν: the obj. of ἔχουσα (*pregnant with*) as well as of ἔτεκεν. ἔχουσα may, however, be taken in the sense of ούσα. This use of ἔχω, so common with adverbs, is also found with prepositional phrases. Cf. Soph. *Ant.* 639, διὰ στέρνων ἔχειν; Xen. *Cyr.* vi. i. 36, ἐν αἰσχύνῃ ἔχοντα.—ἐν... βροντᾶς: in childbirth's stress of pangs brought on by the winged bolt of Zeus. Cf. 3.

95 ξάτο θαλάμαις Κρονίδας Ζεύς,
 κατὰ μηρῷ δὲ καλύψας
 χρυσέαισιν συνερεῖδει
 περόναις κρυπτὸν ἀφ' Ἡρας.
 ἔτεκεν δ', ἀνίκα Μοῖραι
 100 τέλεσαν, ταυρόκερων θεὸν
 στεφάνωσέν τε δρακόντων
 στεφάνοις, ἐνθεν ἄγραν θηροτρόφουν
 Μαινάδες ἀμφιβάλλονται πλοκάμοις.

105 ὁ Σεμέλας τροφὸς Θῆ-
 βαι στεφανοῦσθε κισσῷ.
 βρύετε βρύετε χλοήρει
 μίλακι καλλικάρπῳ
 καὶ καταβακχιοῦσθε

Στροφὴ γ.

94 f. λοχίοις θαλάμαις: *into a chamber of birth*, i.e. the thigh of Zeus where the child should mature to a second birth. Cf. 527, ἄρσενα νηδόν.

97. συνερεῖδει: *binds fast*.

98. κρυπτόν: *proleptic, so that he was hidden*.

100. τέλεσαν; *had matured*, i.e. for birth. The augment is often omitted in the lyric portions of the tragedies. In the trimeters the syllabic augment only is omitted, and that nowhere except in the *ῥήτεις ἀγγελικά*. Kr. *Dial.* 28, 3, 4.—ταυρόκερων: Dionysos is often represented as a bull to symbolize his strength and generative power; often also with merely the horns of the bull. Cf. 920, 1017, 1159.

102. ἐνθεν ἄγραν θηροτρόφον: Wecklein substituting *θηροτρόφον* for *θηροτρόφοι* makes the phrase equiv. to *ἐνθεν ἐλούσαν θηρῶν τροφὴν* and understands the meaning to be, that the

serpents taken (*ἄγρα θηρῶν*) from Dionysos continue to grow (*τρέφεται*) fixed to the Maenads. A much simpler interpretation is obtained by referring *ἄγραν* to the prey taken by the Maenads for the purpose indicated, and by reading *θηρότροφον* instead of *θηροτρόφον*, pass. instead of act. The pass. sense is found in *Phoen.* 820. The adj. explains where-in the prey consists and is nearly equal to *θήρειον*. The meaning then is: *whence it is that the Maenads twine in their hair the prey of wild beasts, i.e. the captive serpents*. The Maenads are frequently described as twining serpents in their hair and about their persons. Cf. 698.

108. μίλακι: a kind of bind-weed which Pliny (*H. N.* xi. 63) describes as similar to ivy, and bearing red berries (*καλλικάρπῳ*). He speaks further of its frequent use at the festivals of Bacchus in place of the ivy.

110 δρυὸς ἢ ἐν ἐλάτας κλάδοισι,
στικτῶν τ’ ἐνδυτὰ νεβρίδων
στέφετε λευκοτρίχων πλοκάμων
μαλλοῖς· ἀμφὶ δὲ νάρθηκας ὑβριστὰς
ὅσιοῦσθ’. αὐτίκα γὰ πᾶσα χορεύσει,
115 Βρόμιος εὗτ’ ἀν ἄγγη θιάσους
εἰς ὄρος εἰς ὄρος, ἔνθα μένει
θηλυγευὴς ὄχλος
ἀφ’ ἵστων παρὰ κερκίδων τ’
οἰστρηθεὶς Διονύσῳ.

120 ὁ θαλάμευμα Κουρή-
των ζάθεοί τε Κρήτας

110. *ἐν*: used here of the crowning, as often of clothing or equipment. The placing of the preposition in the second part of the sentence occurs in Pindar and the dramatists, but not in prose. Kr. *Dial.* 68, 9, 2.

112. **στέφετε**: *deck*. For this meaning of *στέφω*, cf. the Schol. on Soph. *El.* 53, where it is explained by *κορμεῖν*; also Anth. P. v. 152, 7, *δορὰς στέψω σε λέοντος*. Tacitus (*Germ.* 17) and Herodotus (iv. 109) speak of the practice of decking skins by tacking on pieces of skins of another kind. The fawn-skins were trimmed with tufts of various colors to increase their motley appearance.—**λευκοπρίχων πλοκάμων**: cf. *Iph. A.* 1080, *καλλικράμα πλόκαμον*, *ibid.* 790, *εὐπλοκάμου κόμας*, below, 169, *κῶλον ταχήστουν*.

— If *πλοκάμων* be the correct reading, it cannot refer to the human hair, its usual signification. The difficulty disappears if it be understood in its primary sense (from *πλέκω*) of anything twisted, a *lock*. Pollux. (ii. 27) says the poets used it of wreaths of

smoke. Similarly *βόστρυχος*, a curl of hair, is used of anything twisted.

113. μαλλοῖς: *tufts of wool, not of human hair.* For the tautology in πλοκάμων μαλλοῖς, cf. *Phoen.* 308, *Βοστρύχων πλοκάμον*. Translate the sentence: *deck the dress of dappled faun-skins with tufts of white locks of wool.* — ἀμφὶ κτλ.: *hallow yourselves around the wanton thyrsi.* The thyrsi were the most conspicuous objects in the midst of the revel-band. The meaning, then, is that the Thebans should take the thyrsus after the other Bacchic insignia (106-113) and consecrate themselves by joining the revel-band. Cf. 75 ff. θιασεύεται . . . καθαρμοῖσιν. — νέβριστάς: the epithet is transferred from the person to the thing.

114. **yâ:** *land, not earth.*

118 f. ἀπὸ οἰστρηθεὶς παρά: cf. 427,
ἀπένειν παρά.

120. Θαλάμευμα: *cavern*, defined by Διογένετορες ἔναυλοι (*haunts where Zeus was born*), the famous cave on Mt. Ida in Crete where Rhea brought

Διογενέτορες ἔναυλοι,
 ἐνθα τρικόρυθες ἄντροις
 βυρσότονον κύκλωμα
 125 τόδε μοι Κορύβαντες ηῦρον·
 αὐδᾶ βάκχια συντόνῳ
 κέρασαν ἀδυβοῖν Φρυγίων
 αὐλῶν πνεύματα, ματρός τε Ἄρεας εἰς
 χέρα θῆκαν, κτύπον εὐάσμασι Βακχᾶν·

forth Zeus and where the Kuretes protected the infant against the designs of Kronos. The cave with which the ancients connected these legends has been identified with a grotto on Mt. Ida some 3000 feet below the highest peak. But in recent explorations in Crete a cave has been found higher up between Mt. Ida and Mt. Dikte, at the foot of the loftiest peak, in which numerous remains of sacrificial and other religious rites have been unearthed. This latter is probably the Ἱδαῖον ἄντρον of the ancients. The Kuretes were associated with the rites of the Cretan Rhea just as the Korybantes were with those of the Phrygian Rhea Kybele. The union of these two cults brought with it the confounding of the Kuretes and Korybantes with each other. The Korybantes' dances were combined with the tossing of the head and limbs and accompanied by the tympana.

123. **τρικόρυθες**: the other form **τρικόρυθος** occurs in *Or.* 1480. The high helm was divided by a triple rim, which gave it the appearance of three helms placed one above the other. — **ἄντροις**: dat. of place.

124 f. **βυρσότονον κύκλωμα**: the tympanum, similar to a kettle-drum, consisted of a wooden hemisphere

covered with leather. It is also often represented as similar to the tambourine.—**μοι**: for me, because the tympanum was afterwards adopted by the bacchanals. Translate the passage: *where in caverns the Korybantes with triple helm devised for me this disk of tight-drawn skin.*

126–128. Contrue: **κέρασαν** (*sc. Κορύβαντες*) **συντόνῳ** **αὐδᾶ** **βάκχια** **πνεύματα** **ἀδυβοῖν** **Φρυγίων** **αὐλῶν**. The text is very uncertain.—**αὐδᾶ**: i.e. of the tympanum.—**βάκχια**: orgiastic, called bacchic by anticipation. Strictly taken, acc. to 130 ff., the application to the tympanum and the flute is subsequent. Aristotle (*Pol.* viii. 6) calls the flute **ὄργανον** **ὄργαστικόν**. The loud music of the flute used in the worship of Kybele, as in that of Dionysos, originated in Phrygia. Marsyas was said to be the inventor of it. — **συντόνῳ**: vehement, noisy.—**αὐλῶν**: commonly translated *flute*, though the instrument was more like the clarionet or oboe.

129. **θῆκαν**: *sc.* the tympanum.—**κτύπον**: in appos. with **αὐδᾶ** ... **πνεύματα**, i.e. the *din* is the mingled sounds of the tympanum and flute.—**εὐάσμασι Βακχᾶν**: for, i.e. to accompany, the revel-shouts of the bacchantes, like **βάκχια**, 126, used in anticipation. The dat. depends upon **κτήπον**. Cf.

130 παρὰ δὲ μαινόμενοι Σάτυροι
ματέρος ἔξανύσαντο θεᾶς,
εἰς δὲ χορεύματα
συνῆψαν τριετηρίδων,
αἷς χαίρει Διόνυσος.

135 ήδὺς ἐν οὔρεσιν, εὗτ' ἀν
ἐκ θιάσων δρομαίων
πέσῃ πεδόστε, νεβρίδος ἔχων
ἱερὸν ἐνδυτόν, ἀγρεύων
αἷμα τραγοκτόνον, ὡμοφάγον χάριν,
140 ιέμενος εἰς ὄρεα Φρύγια, Λύδια.
ο δὲ ἔξαρχος Βρόμιος, εὐοῖ.

Ἐπωδός.

Iph. T. 387, τὰ θεοῖσιν ἑστάματα;
Soph. Ant. 571, κακὰς γυναικας νιέσι
στυγά.

130 f. παρὰ . . . ἔξανύσαντο θεᾶς :
ἔξανύσασθαι τι παρὰ τινος is to obtain
anything from one by labor or prayers.
Cf. Aesch. *Prom.* 700, τὴν χρέαν ἡν-
σασθε, ye obtained your request.—Σάτυ-
ροι: because they were the especial
attendants of Dionysos.

133. τριετηρίδων: trieteric festivals.
In many places, as Thebes, Argos, Crete, etc., the festivals of Dionysos were trieteric, that is, occurring every other year, at the beginning of every third year. The explanation of this has been found in the belief that Dionysos having passed the intervening time in the lower world was born anew every other year (see Preller, *Griech. Myth.* I. 565), a belief which itself needs explanation. These trieteric festivals were celebrated entirely or chiefly by women, and were marked especially by orgiastic rites. See Schömann, *Griech. Alterth.* II. 478 ff. Such is the festival that forms

the background of this play, and hence the propriety of the term here.

135 ff. ήδὺς κτλ.: if the text is correct (see App.), the adj. is most naturally referred to the subj. of πέσῃ, implied in ἐκ θιάσων, i.e. the bacchant. Lit., Glad is he (the reveler) in the mountains, when one from the swift revelbands falls to the earth, i.e. "Full of rapture is that one who amid the revels falls to the earth in ecstasy."

139. αἷμα τραγοκτόνον: goat-killing
slaughter, i.e. the slaughter of the goat.
Cf. Or. 833, μητροκτόνον αἷμα, H. F.
1201, αἷμα παιδοφόνον. See Introd.
p. 10.—ὁμοφάγον χάριν: pred. to
αἷμα, for the enjoyment of eating raw
flesh.

140. Λύδια: for Λύδιά τε.

141. But he, Bromios, is the leader
(i.e. of our revels), Euo! The god
is called the leader, as being the in-
spire of the revels. The exclama-
tion, εὐοῖ, is in place here, as the
whole description has much of the
ecstatic nature of the actual revel to
which this cry belongs.

ρέι δὲ γάλακτι πέδον, ρέι δ' οἴνῳ, ρέι δὲ μελισσᾶν
νέκταρι, Συρίας δὲ θρώσκει λιβάνου καπνός.
 145 ὁ Βακχεὺς δ' ἔχων
πυρσώδη φλόγα πεύκας
ἐκ νάρθηκος ἀΐστει
δρόμῳ καὶ χοροῖς ἐρεθίζων πλανάτας
ἰαχαῖς τ' ἀναπάλλων,
 150 τρυφερὸν πλόκον εἰς αἰθέρα ρίπτων,
ἄμα δ' ἐπ' εὐάσμασιν ἐπιβρέμει
τοιάδ'. Ὡς ἵτε Βάκχαι,
ὡς ἵτε Βάκχαι, Πακ-
τώλου χρυσορόδου χλιδᾶ
 155 μέλπετε τὸν Διόνυσον
βαρυβρόμων ὑπὸ τυμπάνων,
εῦia τὸν εὖιον ἀγαλλόμεναι θεὸν
ἐν Φρυγίαισι βοᾶις ἐνοπαῖσι τε,
 160 λωτὸς ὅταν εὐκέλαδος

142. Cf. 707 ff. — γάλακτι: the poets use the dat. instead of the gen. with *ρέιν*. Kr. *Dial.* 47, 16, 5. See on 19.

144. Συρίας: the frankincense of classical times came chiefly from Arabia through Syrian ports.—θρώ-
σκει: mounts up.—λιβάνου: properly the tree, then the frankincense from the tree.

145. Βακχεὺς: the bacchant-leader, not *Bacchus*.

147. ἐκ νάρθηκοι: instead of ἐν νάρθηκι. The torch was affixed to or inserted in the thyrsus, from which the flame is represented as proceeding.

148. δρόμῳ καὶ χοροῖς: the end of the action in ἐρεθίζων. As the bacchant darts along brandishing the flaming thyrsus, he arouses his wan-

dering comrades to running and dancing. The const. is like that in *προκαλέσσατο χάρηη*, Hom. *Il.* vii. 218.

149. ἀναπάλλων: *inciting*, i.e. to the dance.

151. ἄμα δὲ κτλ.: and at the same time together with (lit. in addition to) the revel-cries, etc. — εὐάσμασιν: the revel-cries, εὐοῖ κτλ.

153 f. Πακτώλου χρυσορόδου χλιδᾶ: with ornaments of the gold-flowing *Paktolos*, i.e. “arrayed in ornaments of gold.” The Paktolos was famed for its gold-dust.

156. βαρυβρόμων: *heavy-toned*. Aesch. (Frg. 56) compares the tympanum to subterranean thunder.

156. *Extolling the Evian god with Evian cry.* Cf. 141. — εῦia: cognate acc.

160. λωτός: often in Euripides

ιερὸς ιερὰ παίγματα
 βρέμη, σύνοχα φοιτάσιν
 165 εὺς ὄρος εὶς ὄρος· ἥδομένα δ' ἄρα,
 πῶλος ὅπως ἄμα ματέρι φορβάδι,
 κῶλον ἄγει ταχύπουν σκιρτήμασι Βάκχα.

ΤΕΙΡΕΣΙΑΣ.

170 Τίς ἐν πύλαισι; Κάδμον ἐκκάλει δόμων
 'Αγήνορος παῖδ', ὃς πόλιν Σιδωνίαν
 λιπὼν ἐπύργωστ' ἀστυ Θηβαίων τόδε.
 ἵτω τις, εἰσάγγελε Τειρεσίας ὅτι
 ζητεῖ νῦν· οἶδε δ' αὐτὸς ὅν ἦκω πέρι
 175 ᾧ τε ἔννεθέμην πρέσβυς ὅν γεραιτέρῳ,
 θύρσους ἀνάπτειν καὶ νεβρῶν δορὰς ἔχειν

the *flute*, which was frequently made of the *λατὸς Δίβος*.

161 ff. *παίγματα, σύνοχα φοιτάσιν*
εἰς ὄρος: airs suited to the (Maenads)
wandering to the mountain. — *φοιτάσιν*:
 equiv. to *φοιτώσαις*.

165. *ἄρα*: then, introducing the effect of the leader's call, which ends with the preceding sentence.

166. *ὅπως*: equiv. to *ὡς*.

167. Lit. the bacchante urges forward her swift foot with bounding, i.e. bounds forward with swift foot.

170-369. FIRST EPEISODION. The characters are Teiresias, Kadmos, and Pentheus. The dignity and pious devotion of the venerable old men set off by contrast the rash impiety and haughtiness of Pentheus. The blind seer, Teiresias, enters, not as in the *Phoen.* led by his daughter, nor as in the *O. T.* and *Ant.* of Sophocles, led by a boy. The god unseen leads him by inspiration (*qf.* 194).

170. *ἐν πύλαισι*: i.e. as porter within the doors, in the *θυρωρεῖον*. — *ἐκκά-*

λει: a similar transition to the second pers. imv. is found in 173, 346-348.

175. *ἄ τε ἔννεθέμην κτλ.*: and what I agreed upon with him, I, though an old man, and he yet older. Notwithstanding their age they had agreed to take the bacchic dress and join the revel-dances. And in speaking of this, Teiresias at the same time expresses his consciousness that the new worship is worthy of the wisdom of age. — *πρέσβυς*: extreme length of life is attributed to Teiresias. According to one legend he lived seven generations. Thus, although he is represented in the *Phoen.* as a contemporary of the sons of Oedipus, he could also be spoken of here as old in the time of Kadmos. It is doubtful, however, whether Euripides had any such legend in mind. The conspicuous position of Teiresias in Theban mythology made it easy to bring him into connection with any of the Theban legends, where it suited the purpose of the poet.

στεφανοῦν τε κράτα κισσίνοις βλαστήμασιν.

ΚΑΔΜΟΣ.

ὡς φίλταθ', ὡς σὴν γῆρυν ἥσθόμην κλύων
σοφὴν σοφοῦ παρ' ἀνδρός, ἐν δόμοισιν ὅν.
180 ἥκω δ' ἔτοιμος τήνδ' ἔχων σκευὴν θεοῦ.
δεῖ γάρ νιν ὄντα παῖδα θυγατρὸς ἐξ ἐμῆς,
Διόνυσον δις πέφηνεν ἀνθρώπους θεός,
ὅσον καθ' ἡμᾶς δυνατὸν αὔξεσθαι μέγαν.
ποὶ δεῖ χορεύειν, ποὺ καθιστάναι πόδα
185 καὶ κράτα σὲνσαι πολιόν; ἐξηγοῦ σύ μοι
γέρων γέροντι, Τειρεσίᾳ· σὺ γὰρ σοφός.
ὡς οὐ κάμοιμ' ἀν οὗτε νύκτ' οὐθ' ἡμέραν
θύρσῳ κροτῶν γῆν· ἐπιλελήσμεθ' ἡδονῇ
γέρουντες ὄντες.

ΤΕΙΡΕΣΙΑΣ.

ταῦτ' ἐμοὶ πάσχεις ἄρα·

176. *ἀνάπτειν*: sc. *χειρί*, *to attach to*, i.e. *to take in the hand*. Cf. Frg. 752, cited Ar. *Ran.* 1211, *Διόνυσος δις θύρσοισι καὶ νεβρῶν δοράῖς καθαπτός*. Cf. also 25.—*ἔχειν*: *to wear*.

178. *ὡς κτλ.*: Wecklein comparing *Hec.* 1114, Soph. *Aj.* 14, *O. C.* 891, supposes Kadmos to begin his address to Teiresias before he comes within sight of the prophet, and to explain this on the ground that he has recognized him by his voice. But there is nothing here, as there is in all the cases cited, to indicate that the person addressed cannot be seen. It would seem rather that Kadmos appears immediately upon the call of Teiresias and before the servant has had time to summon him. *ὡς* then introduces the cause of this immediate appearance.

182. *Διόνυσον*: appos. to *νύν*.

183. *ὅσον . . . δυνατόν*: lit. so far as is possible as regards me, i.e. so far as rests with me.—*αὔξεσθαι μέγαν*: to grow great. *μέγας* is often used proleptically with *αὔξειν*. Kr. *Spr.* 57, 4, 2.

184. *ποῖ χορεύειν*: i.e. *ποῖ ἐλθόντας χορεύειν*.—*καθιστάναι πόδα*: to stay the foot, contrasted with *χορεύειν*, as *σῆναι* is with *βῆναι* in set phrases. Cf. *Alc.* 863, *ποῖ βῶ*; *πᾶ στῶ*; Soph. *Phil.* 833, *ποῖ στάσει, ποῖ δὲ βάσει*;

187. *ὡς κτλ.*: the ground of the command *ἐξηγοῦ*.

188 f. *ἐπιλελήσμεθα . . . ὄντες*: similarly the chorus of initiates in Ar. *Ran.* 345 ff. sing, *γένν πάλλεται γερόντων . ἀποσέονται δὲ λύπας χρονίους τ' ἐτῶν παλαιῶν ἐνιαυτοὺς ἱερᾶς ὑπὸ τημᾶς, the knee of old men leaps, and they shake off grieves and the long periods of*

190 κάγω γὰρ ἡβῶ κάπιχειρήσω χοροῖς.

ΚΑΔΜΟΣ.

οὐκοῦν ὅχοισιν εἰς ὄρος περάσομεν;

ΤΕΙΡΕΣΙΑΣ.

ἀλλ' οὐχ ὁμοίαν ὁ θεὸς ἀν τιμὴν ἔχοι.

ΚΑΔΜΟΣ.

γέρων γέροντα παιδαγωγῆσω σ' ἐγώ.

ΤΕΙΡΕΣΙΑΣ.

ὁ θεὸς ἀμοχθὶ κεῖσε νῷν ἡγήσεται.

ΚΑΔΜΟΣ.

195 μόνοι δὲ πόλεως Βακχίω χορεύσομεν;

ΤΕΙΡΕΣΙΑΣ.

μόνοι γὰρ εὖ φρονοῦμεν, οἵ δ' ἄλλοι κακῶς.

ΚΑΔΜΟΣ.

μακρὸν τὸ μέλλειν· ἀλλ' ἐμῆς ἔχου χερός.

ΤΕΙΡΕΣΙΑΣ.

ἰδού, ξύναπτε καὶ ξυνωρίζου χέρα.

aged years under the influence of the sacred service.

192. **οὐχ ὁμοίαν:** “not the same as if we went on foot.”

193. **παιδαγωγῆσω:** not inconsistent with ἔξηγον (185). Kadmos calls upon Teiresias to direct by his super-human wisdom the course to the proper place for the rites, but supposes that the blind prophet needs his customary guide to lead his steps along that course.

194. **ἀμοχθὶ:** the toil becomes light to them through the influence of the

orgiastic worship. Cf. 66; also Ar. *Ran.*, 400, δεῖξον ὡς ἄνευ πολλὴν ὅδον περάνεις.

195. **χορεύσομεν:** *join in the chorus, i.e. of the Theban bacchantes in the mountains.* Cf. 1224.

197. **μακρὸν τὸ μέλλειν:** *our delay is long.* Kadmos is impatient to be gone.

198. **ἰδού:** *here then!* expresses compliance. The blind Teiresias extends his hand that Kadmos may take it. Cf. 1265. — **ξύναπτε . . . χέρα:** *grasp my hand and join it to thine own.*

ΚΑΔΜΟΣ.

οὐ καταφρονῶ ἐγὼ τῶν θεῶν θυητὸς γεγώς.

ΤΕΙΡΕΣΙΑΣ.

200 οὐδὲν σοφιζόμεσθα τοῦτι δαιμοσι. πατρίους παραδοχὰς ἃς θ' ὄμηλικας χρόνῳ κεκτήμεθ', οὐδεὶς αὐτὰ καταβαλεῖ λόγος, οὐδ' εἰ δι' ἄκρων τὸ σοφὸν ηὔρηται φρενῶν. ἐρεῖ τις ὡς τὸ γῆρας οὐκ αἰσχύνομαι, 205 μέλλων χορεύειν κράτα κισσώσας ἐμόν. οὐ γάρ διῆρχ' ὁ θεὸς εἴτε τὸν νέον χρήζει χορεύειν εἴτε τὸν γεραίτερον, ἀλλ' ἐξ ἀπάντων βούλεται τιμᾶς ἔχειν κοινάς, δι' ἀριθμῶν δ' οὐδὲν αὐξεσθαι θέλει.

ΚΑΔΜΟΣ.

210 ἐπεὶ σὺ φέγγος, Τειρεσία, τόδ' οὐχ ὁρᾶς,

200. *σοφιζόμεσθα*: explained by τὸ σοφὸν. See on 203. *We do not at all exult our wisdom against the gods.*

201. *παραδοχάς*: Teiresias means traditional, especially religious, beliefs. — *ὄμηλικας χρόνῳ*: lit. coeval with time, i.e. existing from time immemorial.

202. *αὐτά*: repeats παραδοχάς, referring to the thing without regard to the grammatical gender.—In the thought of the passage, as well as in the expression *καταβαλεῖ*, reference is made to the Sophists. Protagoras, one of the most famous Sophists, published a work entitled *Καταβάλλοντες* (sc. λόγοι). A saying of his was: *περὶ μὲν θεῶν οὐκ ἔχω εἰδέναι οὐδὲν εἰσὶν, οὐδὲν δὲ οὐκ εἰσὶν.*

203. “Not even if presumptuous wisdom has been reached by keenest subtleties of thought (δι' ἄκρων φρε-

νῶν).”—τὸ σοφόν: the same expression is found also in 395 and 1005 in connections where it clearly refers to the so-called wisdom of much of the current philosophy, whose subtleties were profitless and destructive of fundamental beliefs. Socrates (Plat. *Apol.* 20 D) speaks in irony of the same class of philosophers, as wise in a certain superhuman wisdom.

204. *ἐρεῖ*: i.e. δνειδεῖ.

206. *γάρ*: “*Not so, for.*”—οὐ διῆρχ' ὁ θεὸς κτλ.: *the god hath not determined whether, etc.* The sentence forms no proper contrast with ἀλλ' ἐξ ἀπάντων . . . κοινάς. We should expect here the thought, “*the god has made no distinction between the young and old.*”

209. *δι' ἀριθμῶν . . . θέλει*: “*The god does not wish to be exalted by certain numbers, i.e. classes, as by*

έγω προφήτης σοι λόγων γενήσομαι.

Πενθεὺς πρὸς οἴκους ὅδε διὰ σπουδῆς περᾶ

Ἐχίονος παῖς, ὡς κράτος δίδωμι γῆς.

ώς ἐπτόηται· τί ποτ' ἔρει νεώτερον;

ΠΕΝΘΕΥΣ.

215 ἔκδημος ᾧν μὲν τῆσδ' ἐπύγχανον χθονός,
κλύω δὲ νεοχμὰ τήνδ' ἀνὰ πτόλιν κακά,
γυναῖκας ἥμιν δώματ' ἐκλελοιπέναι
πλασταῖσι βακχείαισιν, ἐν δὲ δασκίοις
ὅρεσι θοάζειν, τὸν νεωστὶ δαίμονα
220 Διόνυσον ὄστις ἔστι τιμώσας χοροῖς.
πλήρεις δὲ θιάσοις ἐν μέσοισιν ἔσταντα:
κρατήρας, ἄλλην δ' ἄλλοσ' εἰς ἐρημίαν
πτώσσουσαν εὐναῖς ἀρσένων ὑπηρετεῖν,
πρόφασιν μὲν ὡς δὴ Μαινάδας θυοσκόους,

young men to the exclusion of the old.” Reiske. This forced interpretation is the best that has been suggested. The text is doubtless corrupt.

211. **προφήτης λόγων**: *the announcer of tidings*, i.e. of the approach of Pentheus.—**προφήτης**: used with reference to the prophetic character of Teiresias. Kadmos means, “as you are a prophet by means of your spiritual sight, so I am a prophet to you by means of my physical sight.”

212. Pentheus is seen approaching, returning from a journey and greatly excited by the information that the bacchic enthusiasm has so far taken possession of the city. He seems to be unaware of the presence of Teiresias and Kadmos down to 248. His speech to that point is a monologue, like the prologue.—**διὰ σπουδῆς**: *in haste*. For the use of διὰ to denote conditions or states, see H. 795 d.

214. **νεώτερον**: lit. *newer*, i.e. than we already know; often used as here in a bad sense, *a calamity*. H. 649; Kühn. 542 An. 7.

218. **πλασταῖσι βακχείαισιν**: *for feigned revels*, contrasted with what Pentheus in 223 gives as the real purpose.

222 f. **ἄλλην . . . πτώσσουσαν**: *one flying here, another there, to a place apart, and crouching down*.—**ἄλλοσ' εἰς ἐρημίαν**: with the idea of *flying* impeded with *πτώσσουσαν*.

224. **πρόφασιν**: often used adverbially, *ostensibly*.—**ὡς (οὔσας) δή**: with ironical force. Cf. Andr. 234 f., σεμνομνθέεις . . . ὡς δὴ σὺ σάφεων. Kühn. 500, 6. The clause, though joined grammatically with *ὑπηρετεῖν*, goes in thought with the whole preceding description, beginning with *δώματ' ἐκλελοιπέναι*.—**θυοσκόους**: *performing sacred rites*.

225 τὴν δ' Ἀφροδίτην πρόσθ' ἄγειν τοῦ Βακχίου.
 ὅσας μὲν οὖν εἴληφα, δεσμίους χέρας
 σώζουσι πανδήμοισι πρόσπολοι στέγαις·
 ὅσαι δ' ἅπεισιν, ἐξ ὄρους θηράσομαι,
 Ίνω τ' Ἀγαύην θ' ἡ μ' ἔτικτ' Ἐχίονι,
 230 'Ακταίονός τε μητέρ', Αὐτονόην λέγω.
 καὶ σφᾶς σιδηρᾶς ἀρμόσας ἐν ἄρκυσι
 παύσω κακούργου τῆσδε βακχείας τάχα.
 λέγουσι δ' ὡς τις εἰσελήνυθε ξένος
 γόης ἐπωδὸς Λυδίας ἀπὸ χθονός,
 235 ξανθοῖσι βοστρύχοισιν εὐόσμοις κομῶν,
 οἰνωπός, ὅσσοις χάριτας Ἀφροδίτης ἔχων,
 ὅς ἡμέρας τε κεύφρονας συγγίγνεται
 τελετὰς προτείνων εὐίους νεάνισιν.
 εὶ δ' αὐτὸν εἴσω τῆσδε λήψομαι στέγης,
 240 παύσω κτυποῦντα θύρσον ἀνασείοντά τε
 κόμας, τράχηλον σώματος χωρὶς τεμάν.

225. δέ: instead of τὸ δὲ ἀληθές in contrast with πρόφασιν μέν.—πρόσθε: cf. the use of ὕπισθεν in Soph. *Ant.* 640, γνῶμης πατρός πάντ' ὕπισθεν ἔσταναι. —ἄγειν: instead of ἄγοντας, the construction changing to that of the leading clauses dependent upon κλίνω. *But in reality they prefer Aphrodite to Bacchus.*

226. χέρας: acc. of specification.
 227. πανδήμοισι στέγαις: equiv. to δεσμωτηρίῳ.

229. Ἐχίονι: one of the five Spartoi (264) who survived.

231. ἄρκυσι: i.e. δεσμοῖς.
 234. γόης ἐπωδός: the same as γόης καὶ ἐπωδός, *Hipp.* 1038.

235. βοστρύχοισι κομῶν: with long curls. Cf. ἔθεργσιν κομάστε, *Hom. Il.* viii. 42. The representation of

Bacchus in the full bloom of youth, with languishing look and effeminate features (*θηλάμορφος*, 353), was the conception prevalent in Greek art in the time of Praxiteles also.

236. οἰνωπός (the usual form in the nom.), ruddy. Cf. Soph. *O. T.* 211, οἰνῶπα Βάκχον. —ὅσσοις: dat. of place.

238. προτείνων: putting forward as a pretext, pretending.

242–247. These lines are regarded as an interpolation on the ground that they disturb the continuity; the same is true of the very insipid passage, 286–297, corresponding to this in the answer of Teiresias. The two passages seem to be additions composed with reference to each other.

[ἐκεῖνος εἶναι φησι Διόνυσον θεόν,
 ἐκεῖνος ἐν μηρῷ ποτ' ἐρράφθαι Διός,
 ὃς ἐκπυροῦται λαμπάσιν κεραυνίαις
 245 σὺν μητρὶ, Δίους ὅτι γάμους ἐψεύσατο.
 ταῦτ' οὐχὶ δεινῆς ἀγχόνης ἔστ' ἄξια,
 ὑβρεις ὑβρίζειν, ὅστις ἔστιν ὁ ξένος;]
 ἀτὰρ τόδ' ἄλλο θαῦμα, τὸν τερασκόπον
 ἐν ποικίλαισι νεβρίσιν Τειρεσίαν ὁρῶ
 250 πατέρα τε μητρὸς τῆς ἐμῆς, πολὺν γέλων,
 νάρθηκι βακχεύοντ· ἀναίνομαι, πάτερ,
 τὸ γῆρας ὑμῶν εἰσορῶν νοῦν οὐκ ἔχον.
 οὐκ ἀποτινάξεις κισσόν; οὐκ ἐλευθέραν
 θύρσου μεθήσεις χειρ', ἐμῆς μητρὸς πάτερ;

242. *εἶναι κτλ.*: *he says there exists a god Dionysos.* On the use of *εἶναι*, cf. 333.

243. *ἐκένος*: *sc. φησὶ*, the pronoun repeated with scorn.—*ἐρράφθαι*: the subject is to be supplied from the following relative.

245. *Cf.* 31.

246. *ἀγχόνης ἄξια*: commonly translated, *worthy of hanging*. *Cf.* *Heracl.* 246, *τόδ' ἀγχόνης πέλας*, *Soph. O. T.* 1374, *ἔργα κρείσσον' ἀγχόνης*. Others understand *ἀγχόνη* of *suicide* in all of these places, and take the meaning to be, that the deeds spoken of are shameful enough to make the doer commit suicide. But this seems forced, and in this passage especially inappropriate to verse 247. Perhaps the simplest interpretation is, *worthy of strangling*; for while hanging does not appear to occur as a judicial penalty until later, strangling occurs not only as a common form of murder, but also as a method of summarily inflicting an ignominious punish-

ment. *Cf.* *Ar. Av.* 1575, 1578, *Nub.* 1376, also *Dem. In Timoc.* 744, where it is said, that among the Lokrians the proposer of a new law wore a halter about his neck, and, if his proposition was not approved, he was immediately put to death *ἐπισπασθέντος τοῦ βρόχου*.

247. *ὑβρεῖς*: pl. in reference to the various *outrages* attributed in the preceding part of the speech to the supposed bacchant. With the cognate acc. an attributive is generally used (*H. 715 b, Rem.*), but sometimes omitted. *Cf.* 1297, *Iph. A.* 961, *Hel.* 785.—*ὑβρίζειν*: in appos. with *ταῦτα*.

251 f. *βακχεύοντ·*: may be taken in either the dual or the sing.; if the latter, it does not imply that Teiresias had not the thyrsus. *Cf.* 176.—*ἀναίνομαι εἰσορῶν*: “it is hateful to me to see.” *Cf.* *H. F.* 1235, *εὖ δράσας δέ σ' οὐκ ἀναίνομαι*, *Iph. A.* 1503, *θανὼνσα δ' οὐκ ἀναίνομαι*.—*πάτερ*: addressed to the grandfather in 1322 also.

255 σὺ ταῦτ' ἔπεισας, Τειρεσία· τόνδ' αὖθις
 τὸν δαίμον' ἀνθρώποισιν εἰσφέρων νέον
 σκοπεῦν πτερωτοὺς κάμπυρων μισθοὺς φέρειν.
 εὶ μή σε γῆρας πολιὸν ἐξερρύετο,
 καθῆσ' ἀνὴν Βάκχαισι δέσμιος μέσαις,
 260 τελετὰς πονηρὰς εἰσάγων· γυναιξὶ γάρ
 ὅπου βότρυος ἐν δαιτὶ γίγνεται γάνος,
 οὐχ ὑγιές οὐδὲν ἔτι λέγω τῶν ὄργιων.

ΧΟΡΟΣ.

τῆς δυστεβείας. ὁ ξέν', οὐκ αἰδεῖ θεοὺς
 Καδμον τε τὸν σπείραντα γηγενῆ στάχυν;
 265 Ἐχίονος δ' ἀν πᾶν καταισχύνεις γένος;

ΤΕΙΡΕΣΙΑΣ.

ὅταν λάβῃ τις τῶν λόγων ἀνήρ σοφὸς
 καλὰς ἀφορμάς, οὐ μέγ' ἔργον εὗ λέγειν.

255. *αὖθις*: further, with *σκοπεῦν* and *φέρειν*. “You wish for further opportunities for augury and gain.”

257. *πτερωτούς*: i.e. *οἰωνούς*. The two kinds of divination here mentioned, from birds and by fire, are attributed to Teiresias in Soph. *Ant.* 999 ff. also. — *μισθοὺς φέρειν*: in this expression the invective of Pentheus's speech culminates. A similar charge is made against Teiresias in Soph. *Ant.* 1055; *id. O. T.* 388 f. Such censure of false prophets is common in Euripides (*cf. Iph. A.* 520, *Hel.* 744), and is due to the conduct of the mendicant soothsayers and jugglers of the time.

259. **Βάκχαισι**: those spoken of in 226 f.

260. **γυναιξὶ**: emphatic, contrasted in thought with men.

262. **ὑγιές**: pred. to *οὐδέν*. *I count*

nothing further in the orgies good, lit. sound.

263. **δυστεβείας**: *Ah, thy impiety!* The gen. shows the cause of the astonishment expressed. H. 761; G. 173, 3.

264. **γηγενῆ**: because the so-called Spartoi sprang out of the earth from the sown teeth of the dragon. Cf. 1025 f.

266 f. **τῶν λόγων καλὰς ἀφορμάς**: *a noble theme (lit. occasion) for speaking.* Cf. *Hec.* 1238 f. *Βροτῶντιν ὡς τὰ χρηστὰ πράγματα χρηστῶν ἀφορμὰς ἐνθίδωσ'* ἀεὶ λόγων. In these and the following lines, allusion seems to be made to the contrast between the true *εὗ λέγειν* and the sophistical rhetoric of the time. The former demanded brilliancy of form and skill in discourse less than the right content; the latter boasted that it

σὺ δ' εὐτροχον μὲν γλῶσσαν ὡς φρονῶν ἔχεις,
ἐν τοῖς λόγοισι δ' οὐκ ἔνεισί σοι φρένες.

270 θρασὺς δὲ [γλώσσῃ] καὶ λέγεω οἵος τ' ἀνὴρ
κακὸς πολύτης γύγνεται νοῦν οὐκ ἔχων.

οὗτος δ' ὁ δάιμων ὁ νέος δὲ σὺ διαγελᾶς,
οὐκ ἀν δυναίμην μέγεθος ἔξειπεν ὅσος
καθ' Ἑλλάδ' ἔσται. δύο γάρ, ὁ νεανία,
275 τὰ πρῶτ' ἐν ἀνθρώποισι. Δημήτηρ θεά·
γῆ δ' ἔστιν, ὄνομα δ' ὁπότερον βούλει κάλει.
αὕτη μὲν ἐν ξηροῖσιν ἐκτρέφει βροτούς.
ὅς δ' ἥλθεν ἐπὶ τάντιπαλον ὁ Σεμέλης γόνος
βότρυος ὑγρὸν πῶμα ἦντε κείσηνέγκατο
280 θυητοῖς, ὃ παύει τοὺς ταλαιπώρους βροτοὺς
λύπης, ὅταν πλησθῶσιν ἀμπέλου ροῆς,

could make the worse the better reason.

270. **γλώσσῃ**: substituted in the text for *δυνατός*, which is regarded as a gloss upon *οἶς τε*. Cf. Soph. *Aj.* 1142, ἄνδρα γλώσσην θρασύν.

272. **ὁ δάιμων**: the subj. of *ἔσται*, placed at the opening of the sentence for emphasis; or perhaps better taken as anacoluthic, instead of the gen. after *μέγεθος*. The nom. sometimes, where the grammatical structure would require another case, stands at the beginning of the sentence to emphasize the subject to which the whole sentence relates. Kühn. 356, 6.

273. Cf. Accius, *Bacch.* Frg. ix., neque sat fangi neque dici potest pro magnitate.

274. **δύο**: i.e. food (277) and wine (279).

275. **θεά**: subj. of *ἐκτρέφει*, but repeated in *αὕτη* because of the parenthesis *γῆ ... κάλει*.

276. **γῆ δ' ἔστιν**: with reference to

the supposed etymology of *Δημήτηρ* as a compound of *γῆ* and *μήτηρ*, which, however, is doubtful. Ahrens, whom Curtius (*Etym.* 5th Ed.) follows, connects the first part *δᾶ* with the root of *δῖος*.

278. **ἥλθεν ἐπὶ τάντιπαλον**: Wecklein translates, *has reached equal importance with her*. But many editors read δ instead of ὥς; and this may be taken (1) as the neuter relative referring either to the whole sentence δ Σεμέλης ... θυητοῖς, or to *πῶμα* alone, (2) as the demonstrative referring to Dionysos. This reading with the second interpretation preserves the balance of the contrasted clauses better than the reading of the text. The meaning thus obtained is, *but he, the offspring of Semele, has come to the opposite (has met the corresponding want, i.e. drink), he has found out the flowing beverage of the vine*. The asyndeton thus produced in 279 presents no difficulty, as the line is an expla-

νῦπνον τε λήθην τῶν καθ' ἡμέραν κακῶν
δίδωσιν, οὐδ' ἔστ' ἄλλο φάρμακον πόνων.
οὗτος θεοῖσι σπένδεται θεὸς γεγώς,
285 ὥστε διὰ τοῦτον τάγαθ' ἀνθρώπους ἔχειν.
[καὶ καταγελᾶς νυ, ὡς ἐνερράφη Διὸς
μηρῷ; διδάξω σ' ὡς καλῶς ἔχει τόδε.
ἔπει νιν ἥρπαστ' ἐκ πυρὸς κεραυνίου
Ζεύς, εἰς δ' Ὀλυμπον βρέφος ἀνήγαγεν θεόν,
290 Ἡρα νιν ἥθελ' ἐκβαλεῖν ἀπ' οὐρανοῦ.
Ζεὺς δ' ἀντεμηχανήσαθ' οἷα δὴ θεός.
ῥήξας μέρος τι τοῦ χθόν' ἐγκυκλουμένου
αἰθέρος, ἔθηκε τόνδ' ὅμηρον ἐκδιδοὺς
Διόνυσον Ἡρας νεικέων· χρόνῳ δέ νιν

nation of the preceding. H. 1039. Schöne points out that this bringing together of Demeter and Bacchus contains an allusion to their union in the mysteries.

284. *σπένδεται*: *is poured out in libations*. The same immediate transition from the god to the thing is found in Ovid, *Met.* xi. 122, *miserat puris auctorem muneric* (*i.e.* Bacchum, vinum) *undis*.

285. *διὰ τοῦτον*: *i.e.* through libations which please the gods, and thus bring blessings to men.

286-297. Most editors reject these lines. Teiresias is praising Dionysos as the giver of wine (279), the inspirer of prophets (298 f.), and the author of panics in armies (302 ff.). It is not easy to suppose that the poet interrupted the recital of this list of offices to explain a legend having no connection with them. See on 242 ff.

289. *θεόν*: *i.e.* ὡς θεὸν ὄντα, the reason of *eis Ὀλυμπον ἀνήγαγεν*.

291. *οἷα δὴ θεός*: *like a god, i.e. as only a god could devise.*

293 f. *ἔθηκε . . . νεικέων*: the sentence is obscure. Hermann construes: *τόνδε (αἰθέρα) ἔθηκε Διόνυσον, δύμηρον ἐκδιδούς*, *he made this (the piece of ether, into an image of) Dionysos, giving it as a pledge against the contentions of Hera*, *i.e.* that the contentions might be brought to an end, if Hera should have Dionysos, as she supposed, in her power. The real Dionysos was sent to the nymphs to be brought up. The arrangement of the words would, however, suggest the taking of *δύμηρον* as pred. to *τόνδε*, which is masculine in reference to *αἰθέρος* or by attraction into the gender of the predicate word. The meaning then is: *he made this a pledge, giving away (the real) Dionysos out of the reach of the contentions of Hera*. The Schol. on Apollod. III. 4. 3, says that Zeus transformed Dionysos into a kid. Similar to the story of the text is the legend that Zeus, in order to ensnare Ixion,

295 βροτοὶ τραφῆναι φασιν ἐν μηρῷ Διός,
ὄνομα μεταστήσαντες, ὅτι θεῷ θεὸς
Ἡρᾳ ποθ' ὡμήρευσε, συνθέντες λόγον.]
μάντις δ' ὁ δαίμων ὅδε· τὸ γὰρ βακχεύσιμον
καὶ τὸ μανιῶδες μαντικὴν πολλὴν ἔχει.
300 ὅταν γὰρ ὁ θεὸς εἰς τὸ σῶμα ἔλθῃ πολύς,
λέγειν τὸ μέλλον τοὺς μεμηνότας ποιεῖ.
Ἄρεώς τε μοῖραν μεταλαβὼν ἔχει τινά.
στρατὸν γὰρ ἐν ὅπλοις ὄντα κάπι τάξεσι
φόβος διεπτόσει πρὶν λόγχης θιγεῖν.
305 μανία δὲ καὶ τοῦτ' ἔστι Διονύσου πάρα.

made a phantom in the form of Hera; and also the story of the phantom of Helen. Such a phantom is spoken of below, 630.

295 ff. When they heard that Dionysos had been a hostage, *ὅμηρος* (*ώμήρευσε* = *ὅμηρος ἐγένετο*), confusing *ὅμηρος* with *ὁ μηρός* they invented the story (*συνθέντες λόγον*), *ἐν μηρῷ Διὸς τραφῆναι νυν*.

299. Cf. *Hec.* 123, *μαντιπόλος Βάκχη*, *Verg. Aen.* vi. 78, *bacchatur vates*. An oracle of Dionysos in Thrace is mentioned. Cf. *Hec.* 1267. *Hdt.* vii. 111. Also one in Phokis is mentioned in *Paus.* x. 33, 10. Dionysos, like Apollo, inspired his priests, and raised them into an ecstasy in which divine revelations were supposed to be received. See on 306.

300 f. *πολύς*: *with might*. Cf. *Or.* 1200, *τὸ πρῶτον ἦν πολὺς παρῆ*. Some editors bracket these lines on the ground that they attribute the prophetic power to intoxication, and are therefore not in keeping with the higher conception of the preceding sentence.

302. *And he has obtained some share in Ares's honors*.—*μοῖρας*: cognate acc.

303 ff. The “panic” terror here ascribed to Dionysos is commonly attributed to Pan, but sometimes also to other divinities, as in *Med.* 1172, *Πανὸς ή τινὸς θεῶν*. In 758 ff. the band of bacchantes puts to flight an armed host, and Wecklein supposes that it is only in this way, that is, through the agency of the bacchantes, that Dionysos can be said to inspire this terror. But the flight there described is quite different from that spoken of here. The armed men, so far from fleeing through fright before they have hurled a spear, attack the bacchantes, and do not flee until they are overpowered by their opponents' arms. Line 305, in which this influence is yet more distinctly attributed to Dionysos, is bracketed by Wecklein, following Pierson, on the ground that the bacchic *μανία* is always a gladdening inspiration. This, however, can hardly be said of the *μανία* (cf. *ἔμμανεῖς*, 1094, also 1122 ff.) of the bacchantes in the slaughter of Pentheus. The epithet *μελαναιγίς*, sometimes applied to Dionysos, seems to refer to his power to inspire terror.

ἢτ' αὐτὸν ὄψει κάπὶ Δελφίσιν πέτραις
 πηδῶντα σὺν πεύκαισι δικόρυφον πλάκα,
 πάλλοντα καὶ σείοντα Βακχεῖον κλάδον,
 μέγαν τ' ἀν' Ἑλλάδ'. ἀλλ' ἐμοί, Πενθεῦ, πιθοῦ·

310 μὴ τὸ κράτος αὐχεὶ δύναμιν ἀνθρώποις ἔχειν,
 μηδ' ἦν δοκῆς μέν, ή δὲ δόξα σου νοσῆ,
 φρονεῦν δόκει τι· τὸν θεὸν δ' εἰς γῆν δέχουν
 καὶ σπένδε καὶ βάκχευε καὶ στέφουν κάρα.
 οὐχ ὁ Διόνυσος σωφρονεῖν ἀναγκάσει

315 γυναικας εἰς τὴν Κύπριν, ἀλλ' ἐν τῇ φύσει
 [τὸ σωφρονεῖν ἔνεστιν εἰς τὰ πάντ' ἀεὶ]
 τούτῳ· σκοπεῖν χρή· καὶ γὰρ ἐν βακχεύμασιν
 οὖσ' ηγετεῖν γε σώφρων οὐ διαφθαρήσεται.
 ὅρᾶς, σὺ χαίρεις, ὅταν ἐφεστῶσιν πύλαις

320 πολλοί, τὸ Πενθέως δ' ὄνομα μεγαλύνῃ πόλις·

306. The gleam of torches was frequently thought to be seen on Parnassus coming from the processions of the bacchantes. The poets often speak of the celebration of the bacchic rites there. Cf. 559, *Phoen.* 226, *Iph. T.* 1243, *Ion*, 714, Soph. *Ant.* 1126. Attic women went there, especially at the time of the Lenaea, to celebrate the trieteric orgies of Bacchus. Rhodope, also, and other places were sacred to Apollo and Dionysos alike, and in many places the two divinities were worshipped together. This has been explained by the prominence in the worship of each of the ecstasy inspired by the divinity. See on 299. See also Preller, *Griech. Myth.* I. p. 221 f.

307. πηδῶντα πλάκα: cf. χωροῦσιν ποτόδεσις, 748 f., θρώσκει πεδίον, 873. Intr. verbs of motion often become trans., taking the acc. of the space over which the motion extends, a

const. not to be confounded with the acc. of extent of space. H. 712 b, latter part; G. 159, n. 5.

308. πάλλοντα καὶ σείοντα: cf. ἀνέμοις καὶ θυέλλαισιν, 350.

310. αὐχεὶ: boldly fancy. "Do not fancy, that mere sovereignty without wisdom is a real power for its possessors."

311. δοκῆς: entertain an opinion.

314 f. The answer to the charge of Pentheus in 222 ff., "Fear not injury to the chastity of the women. Dionysos will not lead to unchastity nor compel chastity; these depend upon the nature of the person, and not upon the influence of the god." — σωφρονεῖν εἰς τὴν Κύπριν: to control one's self in Love, to be chaste.

317. τούτῳ: repeats τὸ σωφρονεῖν. — καὶ ἐν βακχεύμασιν: even in bacchic revels, which you think destroy chastity.

κάκεῦνος, οἶμαι, τέρπεται τιμώμενος.

ἐγὼ μὲν οὖν καὶ Κάδμος, ὃν σὺ διαγελᾶς,
κισσῷ τ' ἐρεψόμεσθα καὶ χορεύσομεν,
πολιὰ ἔυνωρίς, ἀλλ' ὅμως χορευτέον,
325 κοῦ θεομαχήσω σῶν λόγων πεισθεὶς ὑπὸ.
μαίνει γὰρ ὡς ἄλγιστα, κοῦτε φαρμάκοις
ἄκη λάβοις ἀν οὔτ' ἀνεν τούτων ἔσει.

ΧΟΡΟΣ.

ὦ πρέσβυ, Φοῖβόν τ' οὐ καταισχύνεις λόγοις,
τιμῶν τε Βρόμιου σωφρονεῖς μέγαν θεόν.

ΚΑΔΜΟΣ.

330 ὦ παῖ, καλῶς σοι Τειρεσίας παρήνεσεν·
οἴκει μεθ' ἡμῶν, μὴ θύραζε τῶν νόμων.
νῦν γὰρ πέτει τε καὶ φρονῶν οὐδὲν φρονεῖς.
κεὶ μὴ γὰρ ἔστιν ὁ θεὸς οὗτος, ὡς σὺ φήσ,
παρὰ σοὶ λεγέσθω· καὶ καταψεύδου καλῶς

321. Cf. Hipp. 7 f., ἔνεστι γὰρ δὴ
κανθεῶν γένει τόδε, τιμώμενοι χαρου-
σιν ἀνθράπων ὑπὸ.

326 f. μαίνει ὡς ἄλγιστα κτλ.: thou
art most sorely mad, etc. The madness
of Pentheus is compared to a malignant
disease.—οὔτ' ἀνεν τούτων (sc.
ἄκων) ἔσει: thou shalt not be without
these. “Thou shalt find remedies in
thy terrible death.”

328. Φοῖβον: the seer Teiresias
stands in special relation to Apollo,
the god of prophecy. In Soph. O. T.
410, he says to Oedipus: οὐ γάρ τι σοὶ
ζῶ δοῦλος, ἀλλὰ Λοξία.

331. οἴκει μεθ' ἡμῶν κτλ.: dwell with
us, not apart from thy people's usages, i.e.
“follow us in reverencing the usages
of religion.” Cf. 890 ff., also 342.

332. πέτει: thou art beside thyself.
πέτεσθαι, to lose self-control, is the op-

posite of καταστῆναι, to recover self-
control. Cf. Soph. Ant. 1307, ἀνέπτων
φόβῳ, I am distraught with fear.—φρο-
νῶν οὐδὲν φρονεῖς: “thy wisdom is
unwisdom.”

333–336. The thought of this pas-
sage, if it indicate in Kadmos himself
any want of faith in the divinity of
Dionysos, is inconsistent with the
character attributed to him elsewhere
in the play; and in any case the
motive set forth is unworthy of that
character. Further, the earnestness
of the warning in 337–342 is not in
keeping with such a concession to
Pentheus's unbelief. The passage is
probably interpolated.

333. ἔστιν: exists. Cf. 517.

334. παρὰ σοι λεγέσθω: with thy-
self let it be said, contrasted with the
following. “Say it to thyself and

335 ὡς ἔστι, Σεμέλη θ' ὥνα δοκῇ θεὸν τεκεώ,
ἡμῖν τε τιμὴ παντὶ τῷ γένει προσῆ.
ὅρᾶς τὸν Ἀκταίωνος ἄθλιον μόρον,
ὅν ὡμόσιτοι σκύλακες ἀσ ἐθρέψατο
διεσπάσαντο, κρείστον' ἐν κυναγίαις
340 Ἀρτέμιδος ἐναι κομπάσαντ', ἐν δργάσιν.
ὅ μὴ πάθης σύ, δεῦρο σου στέψω κάρα
κισσῷ· μεθ' ἡμῶν τῷ θεῷ τιμὴν δίδου.

ΠΕΝΘΕΤΣ.

οὐ μὴ προσοίσεις χείρα, βακχεύσεις δ' ἵων,
μηδ' ἔξομόρξει μωρίαν τὴν σὴν ἐμοί;
345 τῆς σῆς δ' ἀνοίας τόνδε τὸν διδάσκαλον
δίκην μέτεμμι. στειχέτω τις ὡς τάχος,

declare the falsehood openly.”—καταψεύδου καλῶς: “tell the glorious falsehood.” Cf. Soph. *Ant.* 74, δσια πανουργήσασα, *having done deeds of pious crime.*

339 f. διεσπάσαντο: the mid. in the sense of the active. Cf. *Hec.* 1126.—κρείστονα . . . κομπάσαντα: acc. to one legend, it was a similar boast that aroused the anger of Artemis against Agamemnon at Aulis. Cf. Soph. *El.* 568 ff. Similarly the presumptuous words of Aias brought upon him the vengeance of Athene. Cf. Soph. *Aj.* 756 ff. Other grounds given for the punishment of Aktaion are, that he incurred the wrath of Zeus by wooing Semele, or that he saw Artemis bathing. The last is the most common form of the legend. Cf. *Apollod.* III. 4. 4.—δργάσιν: δργᾶς is used especially of woody mountain tracts. Cf. *El.* 1163 f., *Rhes.* 282.

341. δεῦρο στέψω: with this use of the subjv. (hortative subjv., H. 866, 1; G. 253) is commonly joined ἔγε, φέρε, or some similar expression, less

often δεῦρο. G. 253, n.; Kühn. 394, 4.

343 f. οὐ μὴ προσοίσεις κτλ.: if this idiom be taken as a question, as printed in the text, it is to be explained as follows: *Won't you not lay your hand upon me but go and revel, etc.? i.e. Do not lay your hand upon me but go and revel, etc.* Hadley, 1st edit., 710 a; Kr. *Spr.* 53, 7, 5. Others omit the question-mark with such sentences, and explain the future as equiv. to an imv., and οὐ μά as having the force of a strong single negative. GMT. 89, Rem. 1; G. 257 and n.; Hadley-Allen, 1032 a. The sense is essentially the same in either case.—ἔξομόρξει: the coarseness of the expression marks the angry excitement of Pentheus.

346. ἀνοίας: dependent directly upon δίκην, but in thought supplementing διδάσκαλον.

346. δίκην: cognate acc. Cf. 516, ἀποινα μέτεισι, Aesch. *Eum.* 230, δίκας μέτειμι τόνδε φῶτα, Or. 423, μετῆλθόν σ' αἷμα μητέρος. — τις: one of the δορυφόροι attending Pentheus.

ἐλθὼν δὲ θάκους τοῦδ' ἵν' οἰωνοσκοπεῖ
μοχλοῖς τριαίνου κάνατρεψον ἔμπαλιν,
ἄνω κάτω τὰ πάντα συγχέας ὁμοῦ,
350 καὶ στέμματ' ἀνέμοις καὶ θυέλλαισιν μέθες.
μάλιστα γάρ νιν δήξομαι δράσας τάδε.
οἱ δ' ἀνὰ πόλιν στείχοντες ἐξιχνεύσατε
τὸν θηλύμορφον ξένον, ὃς εἰσφέρει νόσον
καινὴν γυναιξὶ καὶ λέχη λυμαίνεται.
355 κανπερ λάβητε, δέσμιον πορεύσατε
δεῦρ' αὐτόν, ὡς ἀν λευσίμον δίκης τυχῶν
θάνη πικρὰν βάκχευσιν ἐν Θήβαις ἴδων.

ΤΕΙΡΕΣΙΑΣ.

ῳ σχέτλι, ὡς οὐκ οἰσθα ποῦ ποτ' εἴ λόγων.
μέμηνας ἥδη καὶ πρὶν ἐξέστης φρενῶν.
360 στείχωμεν ἡμεῖς, Κάδμε, κάξαιτώμεθα
ὑπέρ τε τούτου καίπερ ὅντος ἀγρίου

347. Teiresias's seat of augury is spoken of in Soph. *Ant.* 999 as *παλαὶν θάκου δρυθοοκόπον*. Even in the time of Pausanias there was a place of augury at Thebes called *οἰωνοσκοπεῖον Τειρεσίου*. Cf. Paus. ix. 16. 1.

348. *τριαίνου*: overthrow. The term is borrowed from Poseidon's upheaval of the sea with his trident. Cf. H. F. 946, *τὰ Κυκλώπων βάθρα σιδήρῳ συντριανέσσω*. — *ἔμπαλιν*: upside down, repeating the force of ἄντα in ἄνατρεψον.

349. *Throwing all pell-mell together.* ἄνω τε καὶ κάτω also occurs in 741, 753.

350. *στέμματα*: the fillets of wool with which the augur's seat was decked. The place of the oracle in the temple at Delphi is spoken of in *Ion* 224, as *στέμμασί γ' ἐνδυτόν*.

351. The pettiness of Pentheus's spite is in keeping with the shallow character attributed to him throughout.

352. οἱ δέ: *others of you*, here, as often, without preceding οἱ μέν, when a division into contrasted clauses is not at first thought of.

356. *λευσίμον δίκης*: cf. *Or.* 614, *λευσίμον δοῦναι δίκην*, *Heracl.* 60, *λευσίμον μένει δίκη*. — *δίκης*: pred. to *λευσίμον*.

357. *πικράν*: pred. to *βάκχευσιν*. Cf. *Med.* 398, *πικρὸν θῆσω γάμους*.

358. ὡς κτλ.: the explanation of σχέτλιε.

359. *μέμηνας κτλ.*: *now thou art raving mad, and before thou wast beside thyself*. Teiresias means, that at first in seizing the bacchantes and uttering threats against their leader, Pentheus was beside himself, but that now in ordering the sacrilegious destruction of the augur's seat and the seizure of the bacchant himself, whose real character is doubtless understood

ὑπέρ τε πόλεως τὸν θεὸν μηδὲν νέον
δρᾶν. ἀλλ’ ἐπου μοι κισσίνου βάκτρου μέτα·
πειρῶ δ’ ἀνορθοῦν σῶμ’ ἐμὸν κάγῳ τὸ σόν·
365 γέροντε δ’ αἰσχρὸν δύο πεσεῖν· ἵτω δ’ ὅμως.
τῷ Βακχίῳ γὰρ τῷ Διὸς δουλευτέον.

Πενθεὺς δ’ ὅπως μὴ πένθος εἰσοίσει δόμοις
τοῖς σοὶσι, Κάδμε· μαντικῆ μὲν οὐ λέγω,
τοῖς πράγμασι δέ· μῶρα γὰρ μῶρος λέγει.

ΧΟΡΟΣ.

370 ‘Οσία πότνα θεῶν,
‘Οσία δ’ ἀ κατὰ γάν

by the prophet, he has advanced to sheer madness.

362. *νέον*: i.e. *κακόν*. See on 214.
Cf. Med. 37, *μή τι βουλεύσῃ νέον*.

364. *κάγω*: sc. *πειράσομαι ἀνορθοῦν*. For the ellipsis of the ind. after the imv. cf. Soph. *Ant.* 85, *κρυφῇ δὲ κεῦθε, σὺν δὲ αἴτοις ἔγώ* (sc. *κεύσω*).

365. *ἵτω*: *let it pass*, i.e. *let come what may*, a formula used in dismissing anxiety or opposition; here, anxiety lest they fall.

367. *Πενθεὺς, πένθος*: the poets often found in the name of a person a prophecy of his fate. Cf. 508, Soph. *Aj.* 430. For a large number of similar plays upon proper names, see Elmsley's note on 508. Sandys paraphrases this passage: "Beware lest Pentheus bring into thy house his namesake sorrow." — *ὅπως*: sc. *σκόπει*, often omitted before *ὅπως* with the future in earnest warnings. H. 886; G. 218, n. 2.

368 f. "It needs no prophetic art to foretell the coming of evil; that will follow naturally from Pentheus's folly." — Kadmos and Teiresias, leading each other, pass out to join the Bacchic dances in the mountains. Pentheus remains outside the palace

awaiting the bringing in of the supposed Lydian, i.e. Dionysos.

370-433. FIRST STASIMON. The Chorus express their horror of the profanity of Pentheus in treating with contempt the divinity that dispenses joy and heals care (*στρ. α'*); recite in contrast with the blessings of a peaceful and prudent life the misfortunes that follow unrestrained folly and over-subtile speculation (*ἀντ. α'*); utter their longing to come to the places sacred to the god where it is permitted to celebrate the orgies with Aphrodite and the Muses (*στρ. β'*); praise the god as the friend of mirth and the foe of austerity and rationalizing subtleties, and finally avow their acquiescence in established customs and beliefs (*ἀντ. β'*). The thought is similar to that of the second stasimon in Aesch. *Prom.* (526 ff.), which praises peace with the divinity and an undisturbed life.

370. *‘Οσία*: sanctity is here personified and addressed as the embodiment of all that is hallowed among the gods themselves and among men in their relation to the gods.

371 f. *δέ*: the contrast is between *θεῶν* and *κατὰ γάν*. — *ἀ... φέρεις*: who

χρυσέαν πτέρυγα φέρεις,
 τάδε Πενθέως ἀίεις;
 ἀίεις οὐχ ὁσίαν
 375 ὕβριν εἰς τὸν Βρόμιον,
 τὸν Σεμέλας τὸν παρὰ καλλιστεφάνους
 εὑφροσύναις δαίμονα πρῶ-
 τον μακάρων; ὃς τάδ' ἔχει,
 θιασεύειν τε χοροῖς
 380 μετά τ' αὐλοῦ γελάσαι
 ἀποπαῦσαι τε μερίμνας,
 ὅπόταν βότρυος ἔλθη
 γάνος ἐν δαιτὶ θεῶν,
 κισσοφόροις δ' ἐν θαλίαις
 385 ἀνδράσι κρατήρ νπονον ἀμφιβάλλῃ.
 ἀχαλίνων στομάτων
 ἀνόμου τ' ἀφροσύνας
 τὸ τέλος δυστυχία.
 ὁ δὲ τᾶς ἡσυχίας

Αντιστροφὴ α'.

bearest thy golden pinion over earth, i.e.
 who art borne on golden pinion over earth.
 The golden pinion figures the beauty
 and glory which men see in sanctity.

374. οὐχ ὁσίαν: equiv. to ἄνοσίαν.

376 f. Cf. Hom. Il. xiv. 325, Διώνυσοι, χέρμα βροτοῖσιν, Hes. Th. 941, Διώνυσον πολυγνθέα. — παρὰ . . . πρῶτον: first in bright-crowned banquets, the epithet being transferred from the person. Cf. 384, κισσοφόροις θαλίαις, 872, μόχθοις ὀκνδρόμοις. Chaplets of myrtle, roses, violets, and ivy were given to the guests at the banquets.

378. τάδε: explained by θιασεύειν κτλ.

379. θιασεύειν χοροῖς: to revel in the choral bands. The verb is not trans. as many take it, for γελάσαι shows that its subj. is not Dionysos, but those inspired by him.

381. μερίμνας: acc.

383. δαιτὶ θεῶν: used in *Iph. A.* 1041 of the meal of the gods themselves. But in Hom. Od. viii. 76, it is used of the banquet at which Odysseus and Achilles quarrelled. Cf. Od. iii. 336, 420; Hes. Op. 742; also *ibid.* 736, ἀθανάτων δαίσ. In all these places reference is made as here to a *banquet in honor of the gods*.

384. κισσοφόροις: with θαλίαις. See on 376.

386 ff. Cf. Aesch. Prom. 329, γλάσση ματαίᾳ ζητὰ προστρίβεται, punishment is inflicted upon a rash tongue, Soph. Ant. 127, Ζεὺς γάρ μεγάλης γλάσσης κέμπους ὑπερεχθάπει, for Zeus greatly hates the boastings of proud tongues.

389 f. δ . . . φρονεῖν: a quiet life and prudence.

390 βίοτος καὶ τὸ φρονεῖν
ἀσάλευτόν τε μένει
καὶ συνέχει δώματα· πόρσω γὰρ ὅμως
αιθέρα ναίοντες ὄρῶ-
σιν τὰ βροτῶν οὐρανίδαι.
395 τὸ σοφὸν δὲ οὐ σοφία
τό τε μὴ θνητὰ φρονεῖν.
βραχὺς αἰών· ἐπὶ τούτῳ
δέ τις ἀν μεγάλα διώκων
τὰ παρόντ' οὐχὶ φέροι.
400 μαινομένων οἵδε τρόποι
καὶ κακοβούλων παρ' ἔμοιγε φωτῶν.

ἴκοίμαν ποτὶ Κύπρον,
νᾶσον τᾶς Ἀφροδίτας,
ἐν ᾧ θελξίφρονες νέμον-

Στροφὴ β'.

391. ἀσάλευτον: borrowed from the tossing of a ship in a storm (*σάλος, σαλένειν*). Also in *Med.* 770 life is spoken of under the figure of a voyage.

392. ὅμως: though placed in the participial clause, belongs to the principal verb. H. 979 b; Kr. *Dial.* 56, 13, 2.

395. τὸ σοφόν: see on 203.—οὐ σοφία: *unwisdom*. “Over-wiseness and aiming at a knowledge of things beyond the ken of mortals is un-wisdom.”

397. ἐπὶ τούτῳ: *on this ground, therefore*, i.e. because life is short. Kühn. 438, II. e; H. 799, 2 d. The meaning of this and the following lines is, that he is foolish, who, when life is so short, aims at lofty and unattainable objects, and thereby loses the good that is near at hand.

400. οἵδε κτλ.: *these are the ways*

of madmen, i.e. to pursue things too high for men and lose the present good.

401. παρ' ἔμοιγε: *in my opinion.* H. 802, 2.

402 ff. Dionysos was associated with all the places mentioned in this strophe. Cyprus, though especially sacred to Aphrodite, was also a seat of his worship. Both cults were introduced there from Asia. In Orph. *Hym.* 55, 7, Aphrodite is called Βάκχου πάρεδος. As regards Egypt (406 ff.), Dionysos was supposed to be identical with Osiris and to be worshiped very much in the same way as in Greece. Cf. Hdt. II. 42 and 48. Also on Olympus and in Pieria he was worshiped together with the muses, with whom he was associated in various legends and places. See Preller, *Griech. Myth.*

404 f. θελξίφρονες θνατοῖσιν: *heart-*

405 ταὶ θνατοῖσιν Ἱερωτεῖς,
χθόνα θ' ἀνὲ ἐκατόστομοι
βαρβάρον ποταμὸν ροαὶ
καρπίζουσιν ἄνομβροι.
ποῦ δὲ καλλιστενομένα

410 Πιερία μούσειος ἔδρα,
σεμνὰ κλιτὺς Ὁλύμπου;
ἐκεῖσ' ἄγε μ', ὁ Βρόμιε Βρόμιε,
πρόβακχ' εὗιε δαῦμον.
ἐκεῖ Χάριτες, ἐκεῖ δὲ Πόθος.

415 ἐκεῖ δὲ Βάκχαις θέμις ὀργιάζειν.

ὅ δαίμων ὁ Διὸς παῖς
χαίρει μὲν θαλάσσιν,
φιλεῖ δὲ δλβοδότειραν Εἰ-
420 ρήναν, κουροτρόφον θεάν.
ἴσα δὲ εἰς τε τὸν δλβιον

'Αντιστροφὴ β'.

charming to mortals, i.e. charming the hearts of mortals.

406. **χθόνα:** sc. *ικούμαν ποτὶ*. — **ἐκατόστομοι:** poetic for *many-mouthed*. Cf. Soph. *O. C.* 718, *τῶν ἐκατομπόδων Νηρῆδων*, also *ἐκατόγχειροι*.

408. **ἄνομβροι:** because the inundation of the Nile was not supposed to be due to rains. Herodotus (II. 20 ff.) mentions various explanations of the rise, such as the Etesian winds and the melting of snow, and finally his own theory that in winter the sun, being driven by storms to the south, drew water from the Nile only, but in summer from many other rivers also, and hence the Nile was exhausted in winter, but recovered its normal height in summer. Aeschylus (*Supp.* 560) speaks of the plain of the Nile as *χιονόβοσκος*, *snow-field*.

409 ff. The praise of Macedonian regions in this passage, as in 560 ff., is due to the poet's wish to compliment his friend and host, King Archelaos. Cf. Introd. p. 8.

413. **πρόβακχε:** i.e. *ἴξαρχε* (141).

419. **δλβοδότειραν Εἰρήναν:** cf. Frg. 462, *Εἰρήνα βαθύπλοντε*, *Peace exceeding rich*, Ar. *Pax*, 308, *τὴν θεῶν πασῶν μεγίστην καὶ φιλαμπελωτάτην* (i.e. *Εἰρήνην*), of all the gods the greatest and the most friendly to the vine. Irene is often represented on vases as the friend of Dionysos. (O. Jahn, *Vasenb.* III. Tf. 2.)

421. **ἴσα:** adverbial. — **εἰς τὸν δλβιον:** for *εἰς* with the acc. after *διδῷμι* instead of the dat. cf. *Hél.* 1425, *εἰς ἡμὲν εἴνοιαν διδῷσ*, *Phoen.* 1757, *χάριν εἰς θεοὺς διδοῦσα*.

τόν τε χείρονα δῶκ' ἔχειν
οἴνου τέρψιν ἄλυπον·
μισεῖ δ' φῖ μὴ ταῦτα μέλει,
425 κατὰ φάσις νύκτας τε φίλας
εὐαίωνα διαζῆν·
σοφὸν δ' ἀπέχειν πραπίδα φρένα τε
περισσῶν παρὰ φωτῶν.
430 τὸ πλήθος ὃ τι τὸ φαυλότερον
ἐνόμισε χρῆται τε, τόδ' ἀν δεχοίμαν.

ΘΕΡΑΠΩΝ.

Πενθεῦ, πάρεσμεν τήνδ' ἄγραν ἡγρευκότες
435 ἐφ' ἦν ἔπειμψας, οὐδὲ ἄκρανθ' ὥρμήσαμεν.
ὅ θὴρ δ' ὅδ' ἡμῶν πρᾶος οὐδὲ ὑπέσπασε
φυγῇ πόδ', ἀλλ' ἔδωκεν οὐκ ἄκων χέρας,
οὐδὲ ὠχρὸς οὐδὲ ἥλλαξεν οἰνωπὸν γένυν,
γελῶν δὲ καὶ δεῦν κάπαγειν ἐφίετο
440 ἔμενέ τε, τούμὸν εὐπετὲς ποιούμενος.

422. *χείρονα*: poor.423. *ἄλυπον*: equiv. to *πανύσσαν λύπης*. Cf. 280.424. *ταῦτα*: i.e. κατὰ . . . διαζῆν.427. *σοφὸν κτλ.*: 'tis wise to keep mind and heart aloof from, etc.429. *περισσῶν*: over-wise. Cf. 396.

—*παρά*: with the gen. primarily denotes motion from a place, but here position apart from. The strangeness of this use has led to the suggestion of ἀπό as a substitute.

430 f. *τὸ πλήθος . . . τε*: whatever the common throng (contrasted with the περισσῶν φῶτες) has received as usage, and practises, i.e. the traditional opinions and usages of the people. Cf. 201.

434-518. SECOND EPEISODION. The attendants here bring in Dionysos,

whom they have arrested according to the command of Pentheus (352 ff.).

435. *οὐδὲ ἄκρανθ' ὥρμήσαμεν*: nor did we make a vain pursuit, ἄκραντα being equivalent to ἄκραντος ὥρμας. H. 716 b; G. 159, n. 2.

436. *θύρ*: the metaphor in ἄγραν ἡγρευκότες continued. — *πρᾶος*: sc. ἦν, as in 438, ὠχρὸς (ἦν). The omission of the forms of εἰμί, except ἐστί and εἰσι, is comparatively rare. H. 611 b.

439. Cf. Accius, *Bacch.* Frg. ix., praesens praestō irridens nobis stupefactis sese ultro ostentum obtulit. — *δεῦν*: neither this line nor 451 makes it certain that the binding was actually carried out. See on 451. — *ἐφίετο*: bade.

440. *τούμὸν . . . ποιούμενος*: commonly explained, making my task easy.

κάγω δι' αἰδοῦς εἶπον· ὁ ξέν', οὐχ ἐκὼν
ἄγω σε, Πενθέως δ' ὃς μ' ἔπειμψ' ἐπιστολαῖς.
ἀς δ' αὖ σὺ Βάκχας εἴρξας, ἀς συνήρπασας
καῦδησας ἐν δεσμοῖσι πανδήμου στέγης,
445 φροῦδαι γ' ἐκεῖναι λελυμέναι πρὸς ὄργαδας
σκιρτῶσι Βρόμιον ἀνακαλούμεναι θεόν·
αὐτόματα δ' αὐταῖς δεσμὰ διελύθη ποδῶν,
κλῆδές τ' ἀνήκαν θύρετρ' ἀνευ θυητῆς χερός.
πολλῶν δ' ὅδ' ἀνὴρ θαυμάτων ἥκει πλέως
450 εἰς τάσδε Θήβας. σοὶ δὲ τᾶλλα χρὴ μέλειν.

ΠΕΝΘΕΤΣ.

μέθεσθε χειρῶν τοῦδ'· ἐν ἄρκυσιν γὰρ ὅν
οὐκ ἔστιν οὔτως ὡκὺς ὥστε μ' ἐκφυγεῖν.
ἀτὰρ τὸ μὲν σῶμ' οὐκ ἄμορφος εἴ, ξένε,
ώς εἰς γυναικας, ἐφ' ὅπερ εἰς Θήβας πάρει.

But it is doubtful whether *ποιεῖσθαι* with a pred. adj. can have any other meaning than *to make for oneself*. The sense then would seem to be, *making easy for himself, i.e. bearing easily my act*. But the text is uncertain.

441. The servant, in speaking of his reluctance to bind the stranger, gives Pentheus yet another warning against blinding himself to the truth; on the other hand, his prompt obedience in spite of such reluctance saves him from the charge of setting himself above his lord. So in *σοὶ . . . μέλειν*, 450, there is the same combination of warning and acquiescence.

442. *ἐπιστολαῖς*: *i.e. ἐντολαῖς*. The dat. denotes accordance.

444. *στέγης*: gen. of place.

445. *ὄργαδας*: see on 340.

447. See Introd. p. 11. Cf. Ovid, *Met.* III. 699, *sponte sua patuisse fores, lapsasque lacertis*

sponte sua, fama est, nullo solvente, catenas.

451. *μέθεσθε χειρῶν*: Wecklein supposes Dionysos up to this point to have had his hands tied behind his back, and understands this command of the untying of the hands. But in that case the act. would be used. *μεθεσθαι τινος* is *to free oneself from, to let go one's hold of*. To this idea, and not to that of untying the hands, the following sentence stands in its proper logical relation. The guards seem to have been holding Dionysos by his hands, and Pentheus now bids them release him, as there is no danger of his escaping.—*ἐν ἄρκυσιν ὅν*: *since he is caught in toils* (continuing the figure of 434), *i.e. since he is surrounded by so many who would seize him in any attempt to escape.*

454. *ώς εἰς γυναικας*: restricting *οὐκ ἄμορφος*, lit. *as far as regards*

455 πλόκαμός τε γάρ σου ταναὸς οὐ πάλης ὑπο,
γένυν παρ' αὐτὴν κεχυμένος, πόθου πλέως.
λευκὴν δὲ χροιὰν ἐκ παρασκευῆς ἔχεις,
οὐχ ἡλίου βολαῖσι, ἀλλ' ὑπὸ σκιᾶς,
τὴν Ἀφροδίτην καλλονῆ θηρώμενος.
460 πρῶτον μὲν οὖν μοι λέξον ὅστις εἶ γένος.

ΔΙΟΝΤΣΟΣ.

οὐ κόμπος οὐδείς, ῥάδιον δ' εἰπεῦν τόδε.
τὸν ἀνθεμώδη Τμῶλον οἰσθά που κλύων.

ΠΕΝΘΕΤΣ.

οἵδ', ὃς τὸ Σάρδεων ἄστυ περιβάλλει κύκλῳ.)

ΔΙΟΝΤΣΟΣ.

ἐντεῦθέν εἴμι, Λυδία δέ μοι πατρίς.

ΠΕΝΘΕΤΣ.

465 πόθεν δὲ τελετὰς τάσδ' ἄγεις εἰς Ἑλλάδα;

ΔΙΟΝΤΣΟΣ.

Διόνυσος ἡμᾶς εἰσέβησεν ὁ τοῦ Διός.

women, i.e. “for enticing women.” For ὡς *eis*, cf. Thuc. iii. 113, ἀπιστον τὸ πλῆθος λέγεται ἀπολέσθαι ὡς πρὸς τὸ μέγεθος τῆς πλέως.—ἐφ' ὅπερ: referring to the purpose suggested in ὡς *eis γυναῖκας*. Cf. 237 f.

455. **ταναὸς**: flowing in long curls down to the shoulders, as represented in antique statues and busts of the youthful Bacchus.—οὐ πάλης ὑπο: “not made so by the exercises of the palaestra, but by combing and the use of unguents.” Cf. El. 527 ff., where Orestes’s hair made harsh in the palaestra is contrasted with Electra’s, softened by combing.

457. δέ: corresponding to τέ (455),

because the clauses, thought of at first as simply connected, are afterwards contrasted. H. 1040 b.—ἐκ παρασκευῆς: *purposely*, explained by 459.

458. “Thou preservest a white complexion by not exposing thyself to the sun.” In Aesch. Frg. 59, Lykurgos says to the captive Dionysos, ποδαὶς δ γύννις (*effeminate fellow*);

461. “No proud speech is needed to answer that.”

462. πού: i.e. ἵσως.

465. πόθεν: not from what place, but wherefore, as the answer shows.

466. ἡμᾶς εἰσέβησε: sent me, i.e. with his rites.

ΠΕΝΘΕΤΣ.

Ζεὺς δ' ἔστ' ἐκεῖ τις, ὃς νέους τίκτει θεούς;

ΔΙΟΝΤΣΟΣ.

οὐκ, ἀλλὰ Σεμέλην ἐνθάδ' ἔζευξεν γάμοις.

ΠΕΝΘΕΤΣ.

πότερα δὲ νύκτωρ σ' ἦ κατ' ὅμμ' ἡνάγκασεν;

ΔΙΟΝΤΣΟΣ.

470 ὁρῶν ὁρῶντα, καὶ δίδωσιν ὄργια.

ΠΕΝΘΕΤΣ.

τὰ δ' ὄργιον ἔστι τών ἵδεαν ἔχοντά σοι;

ΔΙΟΝΤΣΟΣ.

ἄρρητ' ἀβακχεύτοισιν εἰδέναι βροτῶν.

ΠΕΝΘΕΤΣ.

ἔχει δ' ὄνησιν τοῖσι θύονσιν τίνα;

ΔΙΟΝΤΣΟΣ.

οὐ θέμις ἀκοῦσαι σ', ἔστι δ' ἄξιον εἰδέναι.

ΠΕΝΘΕΤΣ.

475 εὖ τοῦτον ἔκιβδήλευσας, ἵνα ἀκοῦσαι θέλω.

467. It is in keeping with the scoffing character of Pentheus to throw in such a question upon hearing Dionysos again called the son of Zeus, and by the turn thus given to the dialogue the stranger confirms the story of the Thebans.

468. "Not there, but here, hath Zeus begotten new gods."

469. νύκτωρ ἢ κατ' ὅμμα: *in dreams, or eye to eye.* — ἡνάγκασεν: *sc. τελετὰς ἥγειν εἰς Ἑλλάδα.*

470. ὁρῶν ὁρῶντα: *face to face.* For the combination, *cf.* below, 504, *Iph.*

A. 75, ἐρῶν ἐρῶσαν, Aesch. *Prom.* 192, *σπεῦδων σπεῦδοντι.*

471. ἔστι ἔχοντα: *i.e.* ᔁχει. Kühn. 353, An. 3. — ἵδεαν: *nature.*

472. ἄρρητ' εἰδέναι: equiv. to οὐκ ἔξεστιν εἰδέναι. Cf. Aesch. *Prom.* 766, οὐκ ἀρτὸν αὐδᾶσθαι, Ar. *Av.* 1713, οὐ φατὸν λέγειν.

473. θύονσιν: θύειν τὰ ὄργια is to celebrate the rites with sacrifices, ἀναχορεύειν τὰ ὄργια (482), to celebrate with choral dances.

474. ἔστι: *sc.* τὰ ὄργια.

475. εὖ τοῦτον ἔκιβδήλευσας: *skil-*

ΔΙΟΝΥΣΟΣ.

ἀσέβειαν ἀσκοῦντ' ὅργι' ἐχθαίρει θεοῦ.

ΠΕΝΘΕΤΣ.

τὸν θεὸν ὄρāν γὰρ φῆς σαφῶς, ποῖός τις ἦν;

ΔΙΟΝΥΣΟΣ.

ὅποῖος ἥθελ· οὐκ ἐγὼ ἔτασσον τόδε.

ΠΕΝΘΕΤΣ.

τοῦτ' αὖ παρωχέτευσας εὖ κούδεν λέγων.

ΔΙΟΝΥΣΟΣ.

480 δόξει τις ἀμαθεῖ σοφὰ λέγων οὐκ εὖ φρονεῖν.

ΠΕΝΘΕΤΣ.

ἥλθεις δὲ πρῶτα δεῦρ' ἄγων τὸν δαίμονα;

ΔΙΟΝΥΣΟΣ.

πᾶς ἀναχορεύει βαρβάρων τάδ' ὅργια.

fully hast thou colored this. κιβδηλεύω is to adulterate coin, and so to give anything a false appearance, to color.—*ἴνα . . . θέλω*: “to make me yet more curious.”

476. “Thy curiosity may not be satisfied.”

477. *γάρ*: since.—*ὅρāν φῆς*: cf. 470.

478. *οὐκ . . . τόδε*: this part of Dionysos's answer, unlike what he says of himself elsewhere in the dialogue, is inappropriate to him in his true character; he could not say that he did not direct in what form he should manifest himself. The difficulty is doubtless due to a corrupt text.

479. *παρωχέτευσας εὖ*: *thou hast*

cleverly turned. παροχετεύω is primarily to conduct water from its course. The metaphorical use of the word seems to be taken from the colloquial language of Attica, where the numerous canals in the plain of the Kephissos, conducting the water of the river through the gardens and fields, were of great importance in tillage. Cf. Med. 835 f. — *λέγων*: co-ordinate with *εὖ*. Cf. 490, where *ἀμαθίας* and *ἀσεβοῦντα* (= *ἀσεβείας*) are co-ordinate.

480. Cf. Med. 298 f., *σκαυπῖστι μὲν γὰρ καινὰ προσφέρων σοφὰ δόξεις ἀχρεῖος κούσοφς πεφυκέναι*.

482. “No, to the barbarians first.” — *τάδ' ὅργια*: see on 473.

ΠΕΝΘΕΤΣ.

φρονοῦσι γὰρ κάκιον Ἐλλήνων πολύ.

ΔΙΟΝΤΣΟΣ.

τάδ' εὖ γε μᾶλλον· οἱ νόμοι δὲ διάφοροι.

ΠΕΝΘΕΤΣ.

485 τὰ δ' ἵερα νύκτωρ ἢ μεθ' ἡμέραν τελεῖς;

ΔΙΟΝΤΣΟΣ.

νύκτωρ τὰ πολλά· σεμνότητ' ἔχει σκότος.

ΠΕΝΘΕΤΣ.

τοῦτ' εἰς γυναικας δόλιον ἔστι καὶ σαθρόν.

ΔΙΟΝΤΣΟΣ.

κἀν ἡμέρᾳ τό γ' αἰσχρὸν ἐξεύροι τις ἄν.

ΠΕΝΘΕΤΣ.

δίκην σε δοῦναι δεῖ σοφισμάτων κακῶν.

ΔΙΟΝΤΣΟΣ.

490 σὲ δ', ἀμαθίας γε κάσεβοῦντ' εἰς τὸν θεόν.

ΠΕΝΘΕΤΣ.

ώς θρασὺς ὁ βάκχος κούκ ἀγύμναστος λόγων.

ΔΙΟΝΤΣΟΣ.

εἴφ' ὅ τι παθεῖν δεῖ· τί με τὸ δεινὸν ἐργάσει;

484. **εὖ μᾶλλον** (*sc. φρονοῦσι*): *they are wiser.* Cf. Plut. *Themist.* 14, *ἥττον εὖ, less well.* — **οἱ νόμοι:** emphatic. “The customs to be sure are different, but for all that, their *wisdom* may not be inferior.”

487. **σαθρόν:** the opposite of ὕγεις, 262. Cf. Plat. *Theaet.* 179 D, *εἴτε ὕγεις εἴτε σαθρὸν φθέγγεται.*

488. **ἔξεύροι:** *may contrive.* With the thought, cf. 314 ff.

489. **σοφισμάτων:** the clever answers with which Dionysos is ready.

490. **σέ:** *sc. δίκην δοῦναι δεῖ.*

491. **ὁ βάκχος:** proper to the god in his own person and in his character as votary. Pentheus, of course, has in mind the latter sense. — **λόγων:** for the gen., see on 40.

492. **τί:** pred. with *τὸ δεινόν.* The const. is equiv. to *τί ἔστι τὸ δεινόν, ὃ μ' ἐργάσει;* H. 1012 a. These lines are imi-

ΠΕΝΘΕΤΣ.

πρῶτον μὲν ἀβρὸν βόστρυχον τεμᾶ σέθεν.

ΔΙΟΝΤΣΟΣ.

ἱερὸς ὁ πλόκαμος· τῷ θεῷ δ' αὐτὸν τρέφω.

ΠΕΝΘΕΤΣ.

495 *ἐπειτα θύρσου τόνδε παράδος ἐκ χεροῦ.*

ΔΙΟΝΤΣΟΣ.

αὐτός μ' ἀφαιροῦ· τόνδε Διονύσου φορῶ.

ΠΕΝΘΕΤΣ.

εἰρκταῖσί τ' ἔνδον σῶμα σὸν φυλάξομεν.

ΔΙΟΝΤΣΟΣ.

λύσει μ' ὁ δαιμῶν αὐτός, ὅταν ἐγὼ θέλω.

ΠΕΝΘΕΤΣ.

ὅταν γε καλέσῃς αὐτὸν ἐν Βάκχαις σταθέεις.

ΔΙΟΝΤΣΟΣ.

500 *καὶ νῦν ἀ πάσχω πληγίον παρὼν ὁρᾶ.*

tated by Horace, *Ep.* i. 16.73 ff.: *vir bonus et sapiens audebit dicere “Pentheu, rector Thebarum, quid me perferre patique indignum coges?” “Adimam bona.” “Nempe pecus, rem, lectos, argentum. Tollas licet.” “In manicis et comedibus saevo te sub custode tenebo.” “Ipse deus, simul atque volam, me solvet.”*

494. *τῷ θεῷ . . . τρέφω:* reference is made to the custom of consecrating the hair to some divinity, especially a river-god. Cf. Hom. *Il.* xxiii. 142,

τὴν (χαίτην) Σπερχειῷ ποταμῷ τρέφε, Verg. *Aen.* vii. 391, *sacrum tibi pascere crinem.* Cf. also the custom of the Nazirite, *Numbers* vi. 5.

496. *Διονύσου: as belonging to Dionysos,* and therefore not to be given up voluntarily into profane hands.

499. Pentheus answers in irony, “Yes, he will free thee when thou standest among thy bacchantes, i.e. never, for thou wilt never see them again.”

500. *καὶ νῦν: even now,* before I call upon him there.

ΠΕΝΘΕΤΣ.

καὶ ποῦ ἔστιν; οὐ γὰρ φανερὸς ὅμμασίν γ' ἐμοῖς.

ΔΙΟΝΤΣΟΣ.

παρ' ἐμοί· σὺ δ' ἀσεβὴς αὐτὸν ᾧν οὐκ εἰσορᾶς.

ΠΕΝΘΕΤΣ.

λάζυσθε, καταφρονεῖ με καὶ Θήβας ὕδε.

ΔΙΟΝΤΣΟΣ.

αὐδῶ με μὴ δεῖν σωφρονῶν οὐ σώφροσιν.

ΠΕΝΘΕΤΣ.

505 *ἔγὼ δὲ δεῖν γε κυριώτερος σέθεν.*

ΔΙΟΝΤΣΟΣ.

οὐκ οἶσθ' ἀτίζων οὐθ' ὁ δρῆς οὐθ' ὕστις εἰ.

ΠΕΝΘΕΤΣ.

Πενθεὺς Ἀγαύης παῖς, πατρὸς δ' Ἐχίονος.

ΔΙΟΝΤΣΟΣ.

ἐνδυστυχῆσαι τοῦνομ' ἐπιτήδειος εἰ.

ΠΕΝΘΕΤΣ.

χώρει· καθείρξατ' αὐτὸν ἵππικαῖς πέλας

503. **καταφρονεῖ**: usually governs the gen. as in 199, but sometimes the acc. Cf. Hdt. viii. 10. **καταφρονῆσαντες ταῦτα.**

504. **σώφρων οὐ σώφροσιν**: “I am sound of mind in what I bid, thou art not.” See on 470.

505. **ἔγὼ κυριώτερος σέθεν**: “my commands have more weight than thine.”

506. **ἀτίζων**: *in thy irreverence, i.e.* toward me.—**ὅστις εἰ**: “who thou art in thy relation to me; that thou

art a mortal in the presence of a god.” Pentheus, of course, misses the meaning, and hence the answer which leads naturally to the play upon the name in 508.

508. Cf. 367. —**ἐνδυστυχῆσαι κτλ.** : lit. thou art fitting as regards name to be unfortunate therein, i.e. “it is fitting that thou shouldst bear a name boding woe.”

509 f. Wecklein and others suppose that here, as in *Or.* 1449, the horse-stalls serve as a prison. But

510 φάτναισιν, ὡς ἀν σκότιον εἰσορᾶ κιέφας.
 ἐκεὶ χόρευε· τάσδε δ' ἂς ἄγων πάρει
 κακῶν συνεργοὺς ἢ διεμπολῆσομεν
 ἢ χεῖρα δούπου τοῦδε καὶ βύρσης κτύπου
 παύσας, ἐφ' ίστοῖς δμωΐδας κεκτήσομαι.

ΔΙΟΝΤΣΟΣ.

515 στείχομ' ἄν· ὁ τι γὰρ μὴ χρεών, οὗτοι χρεῶν
 παθεῖν. ἀτάρ τοι τῶνδ' ἄποι' ὑβρισμάτων
 μέτεισι Διόνυσός σ', δν οὐκ εἶναι λέγεις.
 ἡμᾶς γὰρ ἀδικῶν κεῖνον εἰς δεσμοὺς ἄγεις.

ΧΟΡΟΣ.

* * * *
 Ἀχελώου θύγατερ,

Στροφή.

497 and 549 seem to refer to the dungeon of the palace. The *εἴρετή*, or dungeon, is spoken of by Poll. (iv. 125) as on the left of the entrance. It was therefore possibly near the stalls; hence the propriety of *πέλας φάτναισιν*, which could hardly be used if the stalls themselves were meant. Neither in 618 do the stalls seem to be referred to as the prison.

511. ἐκεὶ χόρευε: uttered sarcastically with reference to what Dionysos had said in 486.

513. βύρσης κτύπου: explaining δούπου.

514. κεκτήσομαι: the sing. follows the pl. for the sing. in διεμπολῆσομεν. Cf. 616 f. μέ, ἡμῶν. H. 637 a.

515 f. ὁ τι γάρ... παθεῖν: for surely, what is not fated me, 'tis not my fate to suffer. Dionysos has in mind his certain escape from Pentheus. Cf. H. F. 311, ὁ χρὴ γάρ οὐδεὶς μὴ χρεῶν θῆσει ποτέ, for what is fated, none will ever make not fated.—ἄποια: see on 346.

518. ἡμᾶς: after ζγεις. — ἀδικῶν κεῖνον: the participial clause contains the leading thought.

519-575. SECOND STASIMON. In view of the imprisonment of Dionysos and the threats of Pentheus, the Chorus reproach Dirke (representing Thebes) because she spurns the worshipers of the god, although at his first birth she had bathed him in her fountains, and although Zeus had shown that he was to be honored at Thebes (*στρ. α'*); they complain of the violence of Pentheus (537-552), and call upon the god to come with succor, in whatever haunt he may be tarrying (553-575).

519. A verse is wanting to correspond with the first verse of the antistrophe.—Ἀχελώου: in the Schol. on Hom. Il. xxi. 195, called πηγὴ τῶν ἄλλων πάντων. The Achelōos is thus the source of all the springs of the earth; and so of Dirke, which from its location Nonnos (*Dionys. xliv. 9*) more appropriately makes the daugh-

520 πότνι' εὐπάρθενε Δίρκα·
σὺ γὰρ ἐν σαῖς ποτε παγαῖς
τὸ Διὸς βρέφος ἔλαβες,
ὅτε μηρῷ πυρὸς ἐξ ἀ-
θανάτου Ζεὺς ὁ τεκὼν ἥρ-
525 πασέ νιν, ταῦτ' ἀναβώσας·
ἴθι, Διθύραμβ', ἐμὰν ἄρ-
σενα τάνδε βâθι νηδύν·
ἀναφαίνω σε τόδ', ὁ Βάκ-
χιε, Θήβαις ὀνομάζειν.
530 σὺ δέ μ', ὁ μάκαιρα Δίρκα,
στεφαναφόρους ἀπωθεῖ
θιάσους ἔχουσαν ἐν σοί.
τί μ' ἀναίνει; τί με φεύγεις;
ἔτι ναὶ τὰν βοτρυώδη

ter of Ismenos. In 625 (see note) Acheloüs is used by metonymy for water in general. These uses are doubtless due to the fact that the river is the largest in Greece.

520. εὐπάρθενε: εὐπάρθενος like καλιπάρθενος is equiv. to καλὴ παρθένος. Cf. Iph. T. 1234, εὐπαισ ὁ Λατοῦς γῆνος, Or. 964, Περσέφασσα καλλίπαις θεά.

521 f. σὺ γὰρ κτλ.: the ground of the address to Dirke.—ἐν σαῖς . . . ἔλαβες: Plutarch (*Lys.* 28) says the nymphs washed the new-born Dionysos in the fountain of Kissusa, which also was near Thebes.

523 f. μηρῷ: dat. of place because of the rest implied. See on 49.—ἀθανάτου: cf. 8.

525. ἀναβώσας: Ionic and poetic for ἀναβοήσας.

526. The name Dithyrambos is often referred to the double birth of Dionysos, who is also called διμήτωρ,

δισσότοκος. Thus the *Etym. Magn.* ὁ δύς θύραξε βεβηκώς. Others have derived the first syllable from Διός after the analogy of Διπόλια and Δισωτήριον. It is evident that Euripides here connects the name with the marvel described, but in what sense is uncertain.

528 f. Construe, ἀναφαίνω Θήβαις δύομάζειν σε τόδε, i.e. Διθύραμβος. Zeus shows by the occurrence described what name shall be given to the god.

530. σύ: contrasted with Zeus. Notwithstanding the recognition of Dionysos by Zeus, Dirke rejects his worship.

531 f. στεφαναφόρους θιάσους ἔχουσαν: holding my crown-wreathed revels. For the use of θιάσος of the revel-movements instead of the revel-band, cf. 978.—ἐν σοί: offers no difficulty, as Dirke here represents Thebes.

534 f. ἔτι: still, i.e. “there will

535 Διονύσου χάρι ωνας
ἐτι σοι τοῦ Βρομίου μελήσει.

οῖαν οῖαν δργάν
ἀναφαίνει χθόνιον
γένος ἐκφύς τε δράκοντός
540 ποτε Πενθεύς, ὃν Ἐχίων
ἐφύτευσε χθόνιος,
ἀγριωπὸν τέρας, οὐ φῶ-
τα βρότειον, φόνιον δ' ὥστ-
τε γίγαντ' ἀντίπαλον θεοῖς.
545 ὃς ἐμὲ βρόχοισι τὰν τοῦ
Βρομίου τάχα ξυνάψει,
τὸν ἐμὸν δ' ἐντὸς ἔχει δά-
ματος ἡδη θιασώταν
σκοτίαισι κρυπτὸν είρκταις.
550 ἐσορᾶς τάδ', ἂ Διὸς παῖ
Διόνυσε, σοὺς προφήτας
ἐν ἀμίλλαισιν ἀνάγκας;

come a time when.” Cf. 306, Aesch. *Prom.* 167, ἦ μὴν ἔτ’ ἐμὸν χρέαν ἔξει.
— ναὶ τὰν . . . οῖνας: by the boon of
the clustering vine, the gift of Dionysos.
— βοτρωδῆ: belongs properly with
οῖνας, but is joined with χάρι because
χάρι οῖνας forms one idea. Cf. 560,
1138.

536. σοι μελήσει: with ominous
meaning.

538 f. χθόνιον γένος: the earth-born
child, explained by what follows. Cf.
264.

542. τέρας, φῶτα: the appositives
take the case of the intervening relative
instead of the nom.

543 f. φόνιον . . . θεοῖς: but like a
furious (lit. bloody) giant fighting against

*Αντιστροφή.

the gods, alluding to the famous battle between the gods and the giants.

545 ff. ὃς κτλ.: the ground of the reproaches against Pentheus. — ἐμέ: the emphasis is explained by τὰν τοῦ Βρομίου, sc. θεράπαιναν, or by the contrast with τὴν θιασώταν.

550. τάδε: i.e. σοὺς . . . ἀνάγκας.

551. προφήτας: proclaimers, heralds of the god; not the pl. for the sing. referring to the leader; for the office spoken of in 84 ff. makes the word appropriate to the Bacchantes themselves, as well as to their leader.

552. In a contest against violence. Upon ἀνάγκας, cf. 643, Aesch. *Prom.* 108, ἀνάγκας ἐνέζευγμα.

μόλε χρυσῶπα τινάσσων,
ἄνα, θύρσον κατ' Ὀλύμπου,
555 φονίου δ' ἀνδρὸς ὕβριν κατάσχες.

πόθι Νύσας ἄρα τᾶς θη-
ροτρόφου θυρσοφορεῖς
θιάσους, ὁ Διόνυσ', ἡ
κορυφαῖς Κωρυκίαις;
560 τάχα δ' ἐν ταῖς πολυδένδρεσ-
σιν Ὀλύμπου θαλάμαις, ἐν-
θα ποτ' Ὁρφεὺς κιθαρίζων
σύναγεν δένδρεα μούσαις,
σύναγεν θῆρας ἀγρώτας.
565 μάκαρ ὁ Πιερία,
σέβεται σ' Εὔιος, ἥξει
τε χορεύων ἄμα βακχεύ-
μασι, τόν τ' ἀκυρόν

Ἐπιφδός.

553. **χρυσῶπα**: referring to the yellow flowers of the ivy with which the thyrsus was wreathed.

554. **ἄνα**: not a case of metathesis, which in Attic writers does not occur with the preposition after the verb (Kr. *Dial.* 68, 48, 5), but either the voc. of ἄναξ, or the preposition in place of the verb ἀνδρτηθι, up! Cf. *Arc.* 277, ἀλλ' ἄνα τόλμα, *Tro.* 98, ἄνα ἐπάειρε.—**Ὀλύμπου**: the abode of the gods seems to be meant, but in 561 the mountaint.

555. **φονίου**: see on 543.

556. **πόθι Νύσας**: where on *Nysa*?

557 f. **θυρσοφορεῖς θιάσους**: art thou bearing the thyrsus in the revel-dances? **θυρσοφορεῖν** like **μισθοφορεῖν**, **δόρυφορεῖν**, and other compounds, expresses a single idea (**θυρσοφορία**), and is nearly equiv. to **θιάσείνειν**, to revel in the *Thia-*

sos. **θιάσους**, then, is the cognate acc. Cf. 482, ἀναχορεύειν τὰ ἔργα. Kühn. 409, 9.

559. **κορυφαῖς Κωρυκίαις**: the heights of Parnassus above the well-known cave where the Korykian nymphs dwelt. In Soph. *Ant.* 1129, these nymphs are called **Βακχίδες**. See also on 306.

560. **τάχα**: *Ίσως*.—**πολυδένδρεστος**: poetic for **πολυδένδροις**, corresponding to the form **δένδρεστος**.

561. **θαλάμαις**: *lurking-places*. For the reference to Olympus, see on 402.

565 f. The mention of Olympus suggests Pieria and its blessedness as a place where the god haunts. Thus the poet again brings in the praise of his adopted country. See on 409.

567. **χορεύων**: *leading the Chorus*.

διαβὰς Ἀξιὸν εἶλιστομένας Μαινάδας ἄξει,
 570 Λυδίαν τε, τὸν εὐδαιμονίας
 βροτοῖς ὀλβοδόταν
 πατέρα, τὸν ἔκλυον
 εὐιππον χώραν ὕδασιν
 575 καλλίστοισι λιπαίνειν.

ΔΙΟΝΥΣΟΣ.

ἰώ,
 κλύετ’ ἐμᾶς κλύετ’ αὐδᾶς,
 ἵω Βάκχαι, ἵω Βάκχαι.

HMIXOPΟΣ α'.

τίς ὅδε, τίς ὅδε πόθεν ὁ κέλαδος ἀνά μ' ἐκάλεσεν
 Εὐίου;

ΔΙΟΝΥΣΟΣ.

580 ἵω ἵω, πάλιν αὐδῶ,
 ὁ Σεμέλας, ὁ Διὸς παῖς.

HMIXOPΟΣ β'.

ἵω ἵω δέσποτα δέσποτα,

569. Pieria, according to Strabo (vii. Frg. 22), extended to the Axios. The Lydias, which flows through Pieria, was called also Ludias and Loidias.—*εἰλιστομένας*: i.e. χορευόσας.

571 ff. *Λυδίαν*: sc. διαβάς. — *τὸν πατέρα*: the father of prosperity giving wealth to men. — *βροτοῖς*: dependent upon the action expressed in ὀλβοδόταν. Cf. Aesch. Prom. 612, πυρὸς βροτοῖς δοτῆρα.

573 ff. Cf. Hec. 451, Φθιάδος, ἔνθα τὸν καλλίστων ὑδάτων πατέρα φασὶν 'Απιδανὸν πεδία λιπαίνειν. — *τὸν*: for ὅν.

576-861. THIRD EPEISODION.

576-603. A kommos between the Chorus and Dionysos, who remains unseen. The choral parts may be supposed to have been rendered by the leader of the First Semi-chorus, the leader of the Second Semi-chorus, the Coryphaeus, and the full Chorus respectively.

576. *κλύετε*: for the repetition and the position, cf. 600, also Med. 1273, ἀκούεις βοὸν ἀκούεις τέκνων;

578. *τίς*: predicate with κέλαδος. See on 492.—*τίς, πόθεν*: for two interrogatives without connective, see

μόλε νυν ἡμέτερον εἰς
θίασον, ὃ Βρόμιε Βρόμιε.

ΚΟΡΥΦΑΙΟΣ.

585 πέδουν χθονὸς ἔνοστι πότνια.

ἄντα,

τάχα τὰ Πενθέως
μέλαθρα διατινάξεται πεσῆμασιν.
ὁ Διόνυσος ἀνὰ μέλαθρα.

590 σέβετέ νυν.

ΧΟΡΟΣ.

σέβομεν ὥ.

ΗΜΙΧΟΡΟΣ α'.

ἰδὲ τὰ λάινα κίοσιν ἔμβολα
διάδρομα τάδε.
Βρόμιος ἀλαλάξεται στέγας ἔσω.

ΑΙΟΝΤΣΟΣ.

ἀπτε κεραύνιον αἴθοπα λαμπάδα.

H. 1013.—The Chorus recognize the voice of the god, though they do not identify him with their imprisoned leader.

585. *O, the awful quaking of the ground!* the cry of sudden terror, which seizes the Chorus as the earthquake begins.—πέδουν χθονός: poetic redundancy.—πότνια: the god is manifesting his power in the earthquake.

588. διατινάξεται: pass. in sense. H. 496; G. 199, n. 4.—πεσῆμασιν: in ruins.

591. τὰ κίοσιν ἔμβολα: equiv. to τὰ κίοσιν ἐμβεβλημένα, the architrave.

592. διάδρομα: starting asunder. Similarly in H. F. 905, the Chorus see the palace falling, and in *Tro.*

1295 ff., Hekabe sees the city of Troy bursting into flames. The scenery doubtless remained undisturbed, so that the audience was left to imagine the presence of the earthquake and its effects from the words and action of the Chorus, though the crashing of timbers may have been heard.

593. ἀλαλάξεται: will raise the shout of triumph. Cf. Soph. Ant. 133, νίκην ἀλαλάξαι.

594. ἀπτε . . . λαμπάδα: kindle the lightning's fiery flame, i.e. the smouldering flame on Semele's grave, called κεραύνιος, because first kindled by the lightning. The god may be understood to be urging himself on or addressing some attendant.—αἴθοπα λαμπάδα: cf. Supp. 1019, αἴθοπι φλογμῷ.

595 σύμφλεγε σύμφλεγε δώματα Πενθέως.

ΗΜΙΧΟΡΟΣ β'.

ἄ ἄ,

πῦρ οὐ λεύσσεις οὐδ' αὐγάζει
Σεμέλας ἱερὸν ἀμφὶ τάφον ἄν
ποτε κεραυνόβολος ἔλιπε φλόγα
Δίου βροντᾶς;

ΚΟΡΤΦΑΙΟΣ.

600 δίκετε πεδόσε δίκετε τρομερὰ
σώματα, Μαινάδες.
ὅ γὰρ ἄναξ ἄνω κάτω τιθεὶς ἐπειστ
μέλαθρα τάδε Διὸς γόνος.

ΔΙΟΝΥΣΟΣ.

βάρβαροι γυναικες, οὔτως ἐκπεπληγμέναι φόβῳ
605 πρὸς πέδῳ πεπτώκατ'; γῆσθήσθ', ὡς ἔοικε, Βακχίου
διατινάξαντος μέλαθρον· ἀλλ' ἄγ' ἐξανίστατε
σῶμα καὶ θαρσεῖτε σarkὸς ἐξαμεύψασαι τρόμον.

ΧΟΡΟΣ.

ὦ φάος μέγιστον ἡμῖν εὐίον βακχεύματος,
ώς ἐσεῖδον ἀσμένη σε, μονάδ' ἔχουσ' ἐρημίαν.

596 ff. Construe, *αὐγάζει φλόγα Δίου βροντᾶς* (*c.f.* 8) *ἄντις; — ἔλιπε:* the subj. is Semele, though *κεραυνόβολος* contains the principal idea; the flame was left by the thunder-bolt with which Semele was smitten.

602 f. *ἐπειστ μέλαθρα τάδε:* *is coming upon this house*, i.e. in vengeance. The Chorus, following the command of the Coryphaeus, fall to the ground. Similarly in Aesch. *Pers.* 155, the Chorus prostrate themselves upon the entrance of the queen.

604. Dionysos, still in the guise

of a bacchant, comes out of the palace. The excitement of the preceding scene is not followed immediately by the iambic trimeter but by the more animated trochaic tetrameter.

607. *σarkὸς ἐξαμεύψασαι τρόμον:* *putting away trembling from the limbs.* Cf. *Phoen.* 1286, *διὰ σάρκα δ' ἔμὰν ἔλεος ἔμολε.* The Chorus rise from their prostrate attitude.

608. *ὦ . . . βακχεύματος:* *O brightest light of our bacchic revel!*

609. *ἐσεῖδον:* the aor. with reference to the moment of the first sight;

ΔΙΟΝΤΣΟΣ.

610 εἰς ἀθυμίαν ἀφίκεσθ', ἡνίκ' εἰσεπεμπόμην,
Πενθέως ὡς εἰς σκοτεινὰς ὄρκάνας πεσούμενος;

ΧΟΡΟΣ.

πῶς γὰρ οὖ; τίς μοι φύλαξ ἦν, εἰ σὺ συμφορᾶς
τύχοις;
ἀλλὰ πῶς ἡλευθερώθης ἀνδρὸς ἀνοσίου βρόχων;

ΔΙΟΝΤΣΟΣ.

αὐτὸς ἐξέσωστ' ἐμαυτὸν ῥᾳδίως ἄνευ πόνου.

ΧΟΡΟΣ.

615 οὐδὲ σου συνῆψε χεῖρε δεσμίοισιν ἐν βρόχοις;

ΔΙΟΝΤΣΟΣ.

ταῦτα καὶ καθύβριστ' αὐτόν, ὅτι με δεσμεύειν δοκῶν
οὔτ' ἔθιγεν οὕθ' ἥψαθ' ἡμῶν, ἐλπίσιν δ' ἐβόσκετο.
πρὸς φάτναις δὲ ταῦρον εὑρών, οὖν καθεῖργ' ἡμᾶς
ἄγων,

τῷδε περὶ βρόχους ἔβαλλε γόνασι καὶ χηλαῖς ποδῶν,
620 θυμὸν ἐκπνέων, ἰδρῶτα σώματος στάζων ἀπό,

our idiom takes the present expressing the continuance of the act. — **μονάδις ἔχοιςτ' ἐρημίαν:** *in utter loneliness.*

611. ὡς πεσούμενος: *about to be cast, as ye thought.* — **ὅρκάνας:** *ὅρκανη, εἰρκτή, δεσμωτήριον,* Hesych.

612. **τίς . . . τύχοις:** *who were my guardian, if thou shouldest chance upon misfortune?* The condition here implies mere possibility, the conclusion non-reality, *ἄν* being omitted. The connection of this form of conclusion with such a condition is rare. Kühn. 576 c. Cf. *Iph. A.* 1404, *μακάριόν μέ τις θεῶν ἔμελλε θῆσειν, εἰ τύχοιμι σῶν γάμων.*

614. **ῥᾳδίως ἄνευ πόνου:** *for the redundancy, cf. H. F. 88, ῥᾳδίον ἄνευ πόνου, El. 80, ἀργὸς ἄνευ πόνου, Heracl. 841, μόλις οὐκ ἔτερ πόνων.*

616. **ταῦτα:** (*cognate acc.*) explained by *ὅτι . . . ἐβόσκετο.*

617. **ἔθιγεν, ἥψατο:** *essentially synonymous. Cf. Orest. 137, ἥσυχφ ποδὶ χωρεῖτε, μὴ ψοφεῖτε, μηδὲ ἔστω κτύπος. Ar. Pl. 722, κεκραγὼς καὶ βοῶν. — ἡμῶν:* *for the pl. after μέ, see on 514. — ἐλπίσιν:* *idle hopes, contrasted with the reality. Cf. Phoen. 396, αἱ δὲ ἐλπίδες βθσκοντι φυγάδας.*

619. Construe, *περιέβαλλε βρόχους γόνασι.*

χείλεσιν διδοὺς ὁδόντας· πλησίον δ' ἐγὼ παρὼν
ἥσυχος θάσσων ἔλευσσον. ἐν δὲ τῷδε τῷ χρόνῳ
ἀνετίναξ³ ἐλθὼν ὁ Βάκχος δῶμα καὶ μητρὸς τάφῳ
πῦρ ἀνῆψ⁴. ὅ δ' ὡς ἐσεῖδε, δώματ' αἰθεσθαι δοκῶν
625 γῆσσ' ἐκεῖσε καὶ⁵ ἐκεῖσε, δμωσὶν Ἀχελῷον φέρειν
ἐνήκεπων, ἅπας δ' ἐν ἔργῳ δούλος ήν μάτην πονῶν.
διαμεθεὶς δὲ τόνδε μόχθον, ὡς ἐμοῦ πεφευγότος,
ἴεται ξίφος κελαινὸν ἀρπάσας δόμων ἔσω.
καὶ⁶ δ' ὁ Βρόμιος, ὡς ἐμοιγε φαίνεται, δόξαν λέγω,
630 φάσμα⁷ ἐποίησεν κατ' αὐλήν· ὅ δ' ἐπὶ τοῦθ⁸ ὠρμη-
μένος
γῆσσε κάκεντει φαεννὸν αἰθέρ', ὡς σφάζων ἐμέ.
πρὸς δὲ τοῦσδ' αὐτῷ τάδ' ἄλλα Βάκχιος λυμαίνεται.
δώματ' ἔρρηξεν χαμᾶζε· συντεθράνωται δ' ἄπαν

621. χείλεσιν διδοὺς ὁδόντας: cf. Hom. *Od.* i. 381, δὸδεξ ἐν χείλεσι φύντες.

622. ἥσυχος: cf. *Introd.* p. 11.

623. ὁ Βάκχος: *Bacchus*, as in 1020.

See on 491.

624. ὁ: Pentheus.

625. Ἀχελῷον: see on 519. Cf. *Andr.* 167, χερὶ σπείρουσαν Ἀχελῷον δρόσουν, *Verg.* G. i. 9, poculaque inventis Achelobia miscuit uvis. Sandys compares Shakespeare, *Cor.* ii. 1, 53, “A cup of hot wine with not a drop of allaying Tiber in it,” and Lovelace, *To Althea from Prison*, “When flowing cups run swiftly round, with no allaying Thames.”

627. ὡς ἐμοῦ πεφευγότος: thinking that I had fled.

628. κελαινόν: dark in the sense of deadly. Cf. Soph. *Aj.* 231, κελαινοῦς ξίφεσιν. — δόμων ἔσω: apparently because he thinks Dionysos has fled thither.

629. ὡς . . . λέγω: refers not to the fact described, but to the subject,

Bromios.—δόξαν: cf. *Iph.* T. 1164, τί τοικδδάξαν τοῦτο σ'; η δόξαν λέγ. is; what hath taught thee this? Or dost thou speak of an opinion merely?

631. γῆστε: darted forward. Wecklein, comparing *Or.* 1429, αὔραγ ἔστων (fanning the air), takes the verb here as trans., struck. But the precise meaning of δίστω in the passage cited, as elsewhere when trans., is set in quick motion, a sense inappropriate here.

632. αὐτῷ: λυμαίνομαι is frequently followed by the dat., but oftener by the acc.

633. δώματα: not the whole house, as is evident from 638 and from subsequent allusions to the palace as standing, but some portion of it, perhaps the apartments of Pentheus, which are supposed to be visible to the Chorus (591 f.), but not necessarily to the spectators. See on 7. ἄπαν then refers to the whole of the portion spoken of. — συντεθράνωται:

πικροτάτους ἴδόντι δεσμοὺς τοὺς ἐμοὺς· κόπου δ' ὑπο
 635 διαμεθεὶς ξίφος παρεῖται. πρὸς θεὸν γὰρ ὁν ἀνήρ
 εἰς μάχην ἐλθεῖν ἐτόλμησ'. ἡσυχος δ' ἐκβὰς ἔγω
 δωμάτων ἥκω πρὸς ὑμᾶς, Πενθέως οὐ φροντίσας.
 ὡς δέ μοι δοκεῖ, ψιφεῖ γοῦν ἀρβύλη δόμων ἔσω,
 εἰς προνώπι αὐτίχ' ἥξει. τί ποτ' ἄρ' ἐκ τούτων ἐρεῖ;
 640 ράδίως γὰρ αὐτὸν οἴσω, καν πνέων ἐλθη μέγα.
 πρὸς σοφοῦ γὰρ ἀνδρὸς ἀσκεῖν σώφρον' εὐοργησίαν.

ΠΕΝΘΕΤΣ.

πέπονθα δεωά· διαπέφευγέ μ' ὁ ξένος,
 δος ἄρτι δεσμοῖς ἦν κατηναγκασμένος.
 ἔα ἔα.
 645 ὅδ' ἔστιν ἀνήρ· τί τάδε; πῶς προνώπιος
 φαίνει πρὸς οἴκους τοῖς ἐμοῖς, ἔξω βεβώς;

ΔΙΟΝΤΣΟΣ.

στῆσον πόδ', ὀργῇ δ' ὑπόθες ἡσυχον τρόπον.

has fallen in ruins. Cf. Hor. Car. II. 19. 14, *tectaque Penthei disjecta non leni ruina.*

634 f. **πικροτάτους**: pred. with **δεσμούς**. Cf. 357.—**ἴδόντι**: sc. αὐτῷ, dat. of disadvantage after **συντεράνωται**, lit. *for him, who has seen*, i.e. “so that now he sees the bitter consequences of trying to bind me.”—**κόπου . . . παρεῖται**: *through weariness letting fall his sword he has given up exhausted.*

639. **προνώπια**: τὰ ἔμπροσθεν τῶν πυλῶν (Hesych.), i.e. the *προπύλαια*, a kind of porch or vestibule in front of the entrance-hall.—**ἐκ τούτων**: “at what has happened.”

640. **ράδίως γὰρ κτλ.**: explains the unconcern with which Dionysos an-

ticipates the coming of Pentheus.—

πνέον: cf. Andr. 189, *πνέοντες μεγάλα*.
 641. **πρὸς κτλ.**: *the part of, etc.*

642. Pentheus comes out of the palace in angry excitement.

645 f. **προνώπιος**: in the *προνώπια*. See on 639. The emphasis lies upon *προνώπιος* and *ἔξω* as contrasted with the *αὐλή* (630). Pentheus cannot understand how it is that Dionysos is without, nor how he has escaped his (supposed) bonds (616); hence the question here, and its repetition in 648.

647. **ὅργῃ κτλ.**: *and give calmness to thy anger, i.e. become calm.*—**ἡσυχον τρόπον**: equiv. to *ἡσυχίαν*. Cf. El. 948, *ἔμοιγ' εἴη πόσις μὴ παρθενωπός, ἀλλὰ τὰνδρείου τρόπου*.

ΠΕΝΘΕΤΣ.

πόθεν σὺ δεσμὰ διαφυγῶν ἔξω περᾶς;

ΔΙΟΝΤΣΟΣ.

οὐκ εἶπον η̄ οὐκ ἥκουσας ὅτι λύσει μέ τις;

ΠΕΝΘΕΤΣ.

650 τίς; τοὺς λόγους γὰρ εἰσφέρεις καινοὺς ἀεί.

ΔΙΟΝΤΣΟΣ.

ὅς τὴν πολύβοτρυν ἀμπελον φύει βροτοῖς.

ΠΕΝΘΕΤΣ.

ῳειδισας δὴ τοῦτο Διονύσῳ καλόν.

ΔΙΟΝΤΣΟΣ.

* * * * *

648. πόθεν: *how is it that?*

649. Cf. 498.

650. καινούς: pred., *answers that are strange.* Cf. 775.

652. ὠνειδισας: the aor. in reference to words just uttered, where the English idiom uses the pf. See on 609.—τοῦτο καλόν: the praise of Dionysos in ἀμπελον φύει. This line has received various interpretations, the most of which seem to do violence to the meaning of the verb, or disregard the emphasis thrown upon it. ὠνειδος and ὠνειδίζω are probably never used where there is not some idea of reproach, not even in *Phoen.* 821, 1732, *Med.* 514. The meaning then may be (1), as in *Iph. A.* 305, *you have brought this as a NOBLE reproach,* i.e. what you intended as a reproach is an honor; (2) it was Di-

onytos of whom you said this fine thing, in reality a reproach, i.e. in our former talk, so that I know whom you mean; (3) *it is a REPROACH indeed instead of an honor which you have brought against Dionysos in this fine thing,* i.e. in attributing to him the gift of wine. Of these interpretations the first (Wecklein's) gives a thought inappropriate here; the second (Schoene's) disregards the emphasis thrown upon ὠνειδισας by its position and the particle δή, besides attributing to Dionysos a statement he had not made in the former interview; the third seems to be the easiest interpretation of the words themselves and to suit the connection. Pentheus speaks tauntingly of the evils of Dionysos's gift, one of which he had already mentioned in 260 f.

ΠΕΝΘΕΤΣ.

κλήγειν κελεύω πάντα πύργον ἐν κύκλῳ.

ΔΙΟΝΤΣΟΣ.

τί δ'; οὐχ ὑπερβαίνουσι καὶ τείχη θεοί;



ΠΕΝΘΕΤΣ.

655 σοφὸς σοφὸς σύ, πλὴν ἀ δεῖ σ' εἶναι σοφόν.

ΔΙΟΝΤΣΟΣ.

ἀ δεῖ μάλιστα, ταῦτ' ἔγωγ' ἔφυν σοφός.
κεώνοι δ' ἀκούσας πρῶτα τοὺς λόγους μάθε,
ὅς ἔξ ὄρους πάρεστιν ἀγγελῶν τί σοι·
ἡμεῖς δέ σοι μενοῦμεν, οὐ φευξούμεθα.

ΑΓΓΕΛΟΣ.

660 Πενθεῦ κρατύνων τῆσδε Θηβαίας χθονός,
ἥκω Κιθαιρῶν' ἐκλιπών, ὦν' οὐποτε
λευκῆς ἀνεῖσαν χιόνος ἔξανγεῖς βολαί.

653. The purpose of the command seems to be to prevent the escape of Dionysos from the city.—The interruption of the *στιχομοθία* (the progress of the dialogue in single alternate verses) shows that a verse has fallen out. Except for the emphasis on *ἀνεῖδισας*, spoken of above, verse 652 might be assigned to Dionysos, as suggested by Reiske, and taken in the *first* sense mentioned, as an answer to some reproach uttered by Pentheus in the lost verse, *i.e.* the lost verse, instead of 652, being assigned to Pentheus.

654. *ὑπερβαίνουσι τείχη θεοί*: with double meaning, *i.e.* come into the city to deliver their votary, or make their escape from the city.

655. **σοφὸς κτλ.**: “your shrewdness in answering shall not deliver you.” Cf. Andr. 245, *σοφὴ σοφὴ σύ κατθανεῖν δ' ὅμως σε δεῖ.*

656. **ἔγωγε**: Dionysos seems to contrast his own knowledge of his divinity, and of what is due him as a god, with Pentheus’s ignorance.

657. **ἀκούσας μάθε**: *give ear and learn.*

660. A herdsman enters from Kithairon.

662. **ἀνεῖσαν**: gnomic aor.—**χιόνος βολαί**: *glitter of the snow.* Cf. Soph. Aj. 877, *ἥλιον βολῶν, beams of the sun,* Anth. P. II. 56, *χρυσοῦν βολαί, gleaming of gold.*—**ἔξανγεῖς**: *λαμπραί.* Cf. Rhes. 304, *πάλων χιόνος ἔξανγεστέρων.*

ΠΕΝΘΕΤΣ.

ἡκεις δὲ ποίαν προστιθεὶς σπουδὴν λόγου;

ΑΓΓΕΛΟΣ.

665 Βάκχας ποτνιάδας εἰσιδών, αὖ τῆσδε γῆς
οἴστροισι λευκὸν κῶλον ἔξηκόντισαν,
ἥκω φράσαι σοὶ καὶ πόλει χρῆζων, ἄναξ,
ώς δεινὰ δρῶσι θαυμάτων τε κρείσσονα.
θέλω δ' ἀκοῦσαι, πότερά σοι παρρησίᾳ
φράσω τὰ κεῖθεν ἢ λόγον στειλώμεθα.
670 τὸ γὰρ τάχος σου τῶν φρενῶν δέδοικ', ἄναξ,
καὶ τοὺς ὑθυμον τὸ βασιλικὸν λίαν.

ΠΕΝΘΕΤΣ.

λέγ', ὡς ἀθῷος ἐξ ἐμοῦ πάντως ἔστει.
[τοῖς γὰρ δικαίοις οὐχὶ θυμοῦσθαι χρεών.]
ὅσῳ δ' ἀν εἴπης δεινότερα Βακχῶν πέρι,
675 τοσῷδε μᾶλλον τὸν ὑποθέντα τὰς τέχνας
γυναιξὶ τόνδε τῇ δίκῃ προσθήσομεν.

663. ποίαν σπουδὴν λόγου: equiv. to σπουδὴν ποίου λόγου. — προστιθεῖς: sc. σεαυτῷ, thou hast come imposing on thyself haste about what message, i.e. "what message has brought thee in such haste?" Cf. Pind. P. iv. 276, τλᾶθι θέμεν σπουδάν. Or it is perhaps better to supply after προστιθεῖς some such phrase as τῷ παρόντι πράγματι, adding what important message to the affair we have in hand, i.e. "bringing what new matter of importance?"

664. ποτνιάδας: μανάδας καὶ λυσσαδας, Hesych. Cf. Or. 317, δρομάδες . . . ποτνιάδες θεαί. — γῆς: city, like χθονός, 1043.

665. οἴστροισι: in frenzy. Cf. 32. — λευκὸν κῶλον ἔξηκόντισαν: darted out with bare white feet. The bacchantes

are usually represented with bare feet. Cf. 863, Cyc. 72, Βάκχαις λευκόποσιν.

667. Cf. 716. — θαυμάτων κρείσσονα: cf. Hes. 714, θαυμάτων πέρι.

669. τὰ κεῖθεν: instead of τὰ ἐνταῦθα, because the herdsman thinks of his message as brought thence. See on 49. — λόγον στειλώμεθα: speak with reserve, a metaphor taken from ιστά στέλλεσθαι, take in sail. Cf. Or. 607, θραύνει κούχ ὑποστέλλει λόγῳ.

671. τοὺς ὑθυμον κτλ.: its (τῶν φρενῶν) too quick and kingly nature, the adj. being used substantively.

673. Bracketed by many editors as unsuited to the connection.

676. τῇ δίκῃ προσθήσομεν: shall give up to punishment. Cf. Iph. A. 540, πρὶν Ἀιδη παιδὶ ἐμὴν προσθῶ.

ΑΓΓΕΛΟΣ.

ἀγελαῖα μὲν βοσκήματ' ἄρτι πρὸς λέπας
μόσχων ὑπεξῆκριζον, ἡνίχ' ἥλιος
ἀκτῖνας ἔξινσι θερμαίνων χθόνα·
680 ὅρῶ δὲ θιάσους τρεῖς γυναικείων χορῶν,
ῶν ἥρχ' ἐνὸς μὲν Αὔτονόη, τοῦ δευτέρου
μήτηρ Ἀγαύη σή, τρίτου δ' Ἰηώ χοροῦ.
ηὗδον δὲ πᾶσαι σώμασιν παρειμέναι,
αἱ μὲν πρὸς ἐλάτης νῶτ' ἐρείσασαι φόβην,
685 αἱ δ' ἐν δρυὶς φύλλοισι πρὸς πέδῳ κάρα
εἰκῇ βαλοῦσαι σωφρόνως, οὐχ ὡς σὺ φῆς
ῳνωμένας κρατῆρι καὶ λωτοῦ ψόφῳ
θηρᾶν καθ' ὑλην Κύπριων ἡρημωμένην.
ἡ σὴ δὲ μήτηρ ὠλόλυξεν ἐν μέσαις
690 σταθεῖσα Βάκχαις, ἐξ ὑπνου κινεῖν δέμας,

677 f. ἀγελαῖα βοσκήματα μόσχων: *herds of young cattle.* The redundancy is characteristic of this speech. Cf. 680, 694, 705. μόσχος here is not *calf*, but any of the bovine genus two or three years old, as is evident from 736 ff., where it includes *πόρις*, *δαμάλη*, and *ταῦρος*. Cf. also 1333.—λέπας: the lower slopes or tracts of the mountains, overgrown with wood or grass. This idea is implied in the following description, especially in 751 f., and also in 1045 compared with 1048. Cf. Frg. 415, *'Ιδαιον λέπας πρήστειν ἢν τις, one might burn the slopes of Ida*, Anth. P. ix. 823, *λάσιον λέπας*.—ὑπεξῆκριζον: best taken as trans., was driving up, though in *Or.* 275, ἔξακριζετε is intr.

679. ἀκτῖνας κτλ.: i.e. at sunrise.

683. σώμασιν παρειμέναι: *with limbs relaxed*, lit. *relaxed in their bodies*.

684. πρὸς φόβην: *against the boughs*,

i.e. the lower branches, which bent to the ground.

686. σωφρόνως: though construed with *βαλοῦσαι* goes in thought with *ηὗδον πᾶσαι*.—σὺ φῆς: cf. 222 ff. The opinion of Pentheus is known among the people.

687 f. ὠινωμένας θηρᾶν: the inf. after *φῆς* in place of the participial construction of the former clause. Cf. Soph. *Tr.* 1238, ἀνὴρ ὅδ' ὡς ἔουκεν οὐ νεμεῖν (instead of *νεμεῖ*) ἐμοὶ μοῖραν, Aesch. *Pers.* 188, *τούτῳ στάσιν τιν'*, ὡς ἐγὼ ὅδουν ὄραν, *τεύχειν* (instead of *ἔτευχον*) ἐν ἀλλήλαισι. — ἡρημωμένην: i.e. ἐρημίᾳ οὖσαν.

689. ὠλόλυξεν: *raised the ὀλολυγή, a loud cry of religious emotion.* Cf. *Med.* 1171, *δέξασά που ἦ Πανὸς ὄργας ἦ τινὸς θεῶν μολεῖν ἀνωλόλυξε.*

690. κινεῖν: after an idea of summoning implied in ὠλόλυξε. *Raising the sacred cry she summoned them to rouse their forms from sleep.*

μυκήμαθ' ὡς ἥκουσε κεροφόρων βοῶν.
αἱ δὲ ἀποβαλοῦσαι θαλερὸν ὄμμάτων ὑπνον
ἀνηξαν ὄρθαι, θαῦμ' ἵδεν εὐκοσμίας,
νέαι παλαιαὶ παρθένοι τ' ἔτ' ἄζυγες.

695 καὶ πρῶτα μὲν καθεῖσαν εἰς ὕμους κόμας
νεβρίδας τ' ἀνεστείλανθ' ὅσαισιν ἄμμάτων
σύνδεσμ' ἐλέλυτο, καὶ καταστίκτους δορὰς
ὅφεσι κατεζώσαντο λιχμῶσιν γένυν.
αἱ δὲ ἀγκάλαισι δορκάδ' ἢ σκύμνους λύκων
700 ἀγρίους ἔχουσαι λευκὸν ἐδίδοσαν γάλα,
ὅσαις νεοτόκοις μαστὸς ἦν σπαργῶν ἔτι
βρέφη λιπούσαις· ἐπὶ δὲ ἔθεντο κισσίνους
στεφάνους δρυός τε μιλακός τ' ἀνθεσφόρου.
θύρσον δέ τις λαβοῦσ' ἔπαισεν εἰς πέτραν,
705 ὅθεν δροσώδης ὕδατος ἐκπηδᾷ νοτίς.
ἄλλῃ δὲ νάρθηκ' εἰς πέδον καθῆκε γῆς,
καὶ τῇδε κρήνην ἐξανήκ' οὖν θεός.
ὅσαις δὲ λευκοῦ πώματος πόθος παρῆν,

692. θαλερόν: deep.

694. παρθένοι ἄζυγες: cf. Hipp.
1425, κόραι ἄζυγες γάμων.

696 f. νεβρίδας . . . ἐλέλυτο: those whose bands had been unloosened, fastened up (upon the shoulder) the fawn-skins, i.e. "those from whom the fawn-skins had fallen off fastened them on again." — ἀνεστείλαντο, κατεζώσαντο (698): the former refers to the binding of the fawnskin to the shoulders from which it hung, the latter to the girding down of the same about the waist.— ἄμμάτων σύνδεσμα: see on 677.

698. λιχμῶσιν γένυν: cf. 767 f.

699. αἱ δέ: others.

701 f. ὅσαις . . . λιπούσαις: describing αἱ (699), those who had brought forth

lately and still had swelling breasts, having left their babes.

703. Cf. 106 ff.

705. δροσώδης ὕδατος νοτίς: cf. Phoen. 645, καλλιπόταμος ὕδατος νοτίς, Ion 149, νοτερὸν ὕδωρ.—δροσώδης: δρόσος is primarily dew, then any pure water.

706 ff. Plato (Ion 534 B) says that the bacchantes, when inspired, drew honey and milk from the rivers. Cf. Hor. Carm. II. 19, Fas per vicaces est mihi Thyiadas, vinique fontem, lactis et uberes cantare rivos, atque truncis lapsa cavis iterare mella.

707. τῇδε: dat. of interest, referring to ἄλλῃ; or it may be taken as an adverb of place.

άκροισι δακτύλοισι διαμῶσαι χθόνα
 710 γάλακτος ἐσμοὺς εἶχον· ἐκ δὲ κισσίνων
 θύρσων γλυκεῖαι μέλιτος ἔσταζον ροαί.
 ὥστ' εὶ παρῆσθα, τὸν θεὸν τὸν νῦν ψέγεις
 εὐχαῖσιν ἀν μετήλθεις εἰσιδὼν τάδε.
 ἔννήλθομεν δὲ βουκόλοι καὶ ποιμένες,
 715 κοινῶν λόγων δώσοντες ἀλλήλοις ἔριν.
 [ώς δεινὰ δρῶσι θαυμάτων τ' ἐπάξια]
 καὶ τις πλάνης κατ' ἄστυ καὶ τρίβων λόγων
 ἔλεξεν εἰς ἄπαντας· ὃ σεμνὰς πλάκας
 ναίοντες ὀρέων, θέλετε θηρασώμεθα
 720 Πενθέως Ἀγαύην μητέρ' ἐκ βακχευμάτων
 χάρω τ' ἄνακτι θώμαεθ'; εὖ δ' ἡμῖν λέγειν
 ἔδοξε, θάμνων δ' ἐλλοχίζομεν φόβαις
 κρύψαντες αὐτούς· αἱ δὲ τὴν τεταγμένην
 ὄραν ἐκίνουν θύρσον εἰς βακχεύματα,
 725 Ἱακχον ἀθρόῳ στόματι τὸν Διὸς γόνον

712. **τόν**: rel.; so used in the trimeters only where the metre requires it.

713. **εὐχαῖσιν μετήλθεις**: cf. Frg. 775, 46, εὐχαῖς προσέβαν.

715. **κοινῶν . . . ἔριν**: “to talk the matter over with one another, whence a strife arose.”

716. Taken from 667, and inappropriate to **ἔριν**.

717. **τις πλάνης κατ' ἄστυ**: lit. some wanderer about the town, i.e. one who had loitered much about the town. This may refer to his levity as seen in the impiety of his proposition, or to his readiness in speech, or perhaps to both. Cf. Or. 919 ff., ἀνδρεῖος δ' ἀνήρ, δλιγάκις ἄστυ κάγοράς χραίνων κύκλοι, . . . δικέραιος, ἀνεπίτληκτον ἡσκηκὼς βίον.—**λόγων**: τρίβων, like

ἔμπειρος, **ἐπιστήμων**, and similar adjs. expressing knowledge or skill, is followed by the gen. H. 754 a; G. 180, 1.

718. **ἔλεξεν εἰς ἄπαντας**: for **εἰς** after **λέγειν** and similar verbs, cf. Soph. O. T. 93, ἐς πάντας αἴδα, Xen. Anab. v. 6, 28, λέγειν **εἰς** ὑμᾶς.

719. **θέλετε**: for this use of **θέλω** (in prose **βούλομαι**) with the interrogative subjv., see H. 866, b; G. 256.

723. **αὐτούς**: instead of **ἡμᾶς αὐτούς**. H. 686 a; G. 146, n. 2.

724. **ὄραν**: a poetic const. instead of the dat. Cf. Aesch. Eum. 109, **ἔθνον ὄραν οἰδεὺς κοινὴ θέαν**. Kr. Dial. 46, 4.

725. **τὸν Διὸς γόνον**: the repetition of the words of the Bacchantes in indirect form. Cf. 1146, 1319.

726. **συνεβάκχευ**' **ὅρος**: cf. Aesch.

Βρόμιον καλοῦσαι· πᾶν δὲ συνεβάκχευ' ὅρος
καὶ θῆρες, οὐδὲν δ' ἦν ἀκίνητον δρόμῳ.

κυρεῖ δ' Ἀγαύη πλησίον θρώσκουσά μου·
κάγῳ ἔξεπήδησ' ὡς συναρπάσαι θέλων,

730 λόχμην κενώσας ἐνθ' ἐκρύπτομεν δέμας
ἥ δ' ἀνεβόντεν· ὁ δρομάδες ἐμὰς κύνες,
θηρώμεθ' ἀνδρῶν τῶνδ' ὑπ'. ἀλλ' ἐπεσθέ μοι,
ἔπεσθε θύρσοις διὰ χερῶν ὥπλισμέναι.
ἡμέν μὲν οὖν φεύγοντες ἐξηλύξαμεν

735 Βακχῶν σπαραγμόν, αἱ δὲ νερομέναις χλόην
μόσχοις ἐπῆλθον χειρὸς ἀσιδήρου μέτα.
καὶ τὴν μὲν ἄν προσεῖδες εὔθηλον πόρι
μυκωμένην ἔχουσαν ἐν χεροῦν βίᾳ,
ἀλλαι δὲ δαμάλας διεφόρουν σπαράγμασιν.

740 εἶδες δ' ἄν ἡ πλεύρ' ἡ δίχηλον ἐμβασιν
ριπτόμεν' ἄνω τε καὶ κάτω· κρεμαστὰ δὲ
ἔσταζ' ὑπ' ἐλάταις ἀναπεφυρμέν' αἷματι.
ταῦροι δὲ ὑβρισταί, κείς κέρας θυμούμενοι

Frg. 57, ἐνθουσιᾶς δὴ δῶμα, βακχεύει
στέγη, the palace is inspired and the
house is joining in the Bacchic revel. Cf.
also Ps. 114, 4, the mountains skipped
like rams.

729. ὡς θέλων: the addition of ὡς
to the partic. emphasizes the purpose
as a conscious one.

733. διὰ χερῶν: in the hands. Cf.
Soph. Ant. 1258, μνῆμα διὰ χειρὸς ἔχων.
H. 795, 1 e.

738. Βακχῶν: subjective gen.

738. ἐν χεροῖν βίᾳ: with her hands,
by force. Cf. Med. 335, ἐξ ὀπαδῶν
χειρὸς ὡσθῆσει βίᾳ, thou shalt be thrust
out at the hands of my attendants by
force. Some editors read δίκη instead
of βίᾳ, and interpret ἐν χεροῖν δίκη as
meaning manuum jure, i.e. vi.

Cf. Hdt. viii. 89. ἐν χειρῶν νόμῳ. Cf.
also χειροδίκης.

739. σπαράγμασιν: commonly ex-
plained as equiv. to σπαραγμοῖς. It
may, however, be taken in its ordi-
nary sense. For the dat. in that
case, in pieces, cf. 588, πεζήμασιν.

741. κρεμαστά: i.e. the pieces which
caught in the branches as they were
hurled about.

742. ἀναπεφυρμέν' αἷματι: mixed
up, i.e. stained with blood. Cf. Hdt.
iii. 157, αἷματι ἀναπεφυρμένον.

743. εἰς κέρας θυμούμενοι: cf. Verg.
G. III. 232, Aen. xii. 102, irasci in
cornua. Wecklein takes the mean-
ing to be similar to that of εἰς κέρας
παρεμβλέπων, Hel. 1558, where the ref-
erence is to a bull which puts down

τὸ πρόσθεν, ἐσφάλλοντο πρὸς γαῖαν δέμας,
 745 μυριάσι τε χειρῶν ἀγόμενοι νεανίδων.
 θᾶσσον δὲ διεφοροῦντο σαρκὸς ἐνδυτὰ
 ἦ σὲ ξυνάψαι βλέφαρα βασιλείους κόραις.
 χωροῦσι δ’ ὥστ’ ὅρνιθες ἀρθεῖσαι δρόμῳ
 πεδίων ὑποτάσσεις, αἱ παρ’ Ἀσωποῦ ροᾶις
 750 εὐκαρπον ἐκβάλλοντι Θηβαίοις στάχυν,
 ‘Τσιάς τ’ Ἐρυθράς θ’, αἱ Κιθαιρῶνος λέπας
 νέρθεν κατωκήκασιν, ὥστε πολέμιοι
 ἐπεισπεσοῦσαι πάντ’ ἄνω τε καὶ κάτω
 διέφερον· ἥρπαζον μὲν ἐκ δόμων τέκνα,
 * * * * * * *
 755 ὅπόσα δ’ ἐπ’ ὄμοις ἔθεσαν, οὐ δεσμῶν ὑπο-

his head and turns his eyes toward his horns as he prepares to attack. In this passage, however, the idea of 'looking toward' is not expressed, and can hardly be implied in θυμούμενοι. The precise meaning is not clear, but would seem to be, *filled with rage to the horns*. Sandys explains it of 'the gathering of their rage into their horns.' The phrase occurs in Aelian, *De Anim.* iv. 35, xvi. 31, also ὑβρίζοντα εἰς κέρας, *ibid.* iv. 48. But in these cases it may be regarded as borrowed from Euripides.

744. τὸ πρόσθεν: *i.e.* before they were felled by the Bacchantes.—δέμας: more commonly used of human beings, but cf. *Hel.* 1562, ταύρειον δέμας. The acc., as in ἐνδυτά (746), is that of specification.

746. διεφοροῦντο: *sc.* ταῦροι. διαφορέω is not *strip off*, as some take it, but *tear in pieces*. Cf. 739.—σαρκὸς ἐνδυτά: the covering of flesh, *i.e.* the flitch which clothes the frame.

747. ἦ . . . κόραις: than thou couldst

close the lids of thy kingly eyes. — ξυνάψαι: for the inf. with ἦ after comparative words, see H. 954; G. 266, b. — κόραις: for κόραι in the sense of δόθαλμοι, cf. 1087.

748. ὥστ’ . . . δρόμῳ: *lifted up in their flight like birds.* In their easy rapid motion they seemed scarcely to touch the ground.

749. πεδίων ὑποτάσσεις: *over the plains stretching below.* For the acc., see on 307.

750. ἐκβάλλοντι: ἀνιέναι, ἀναπέμπειν, πέμπειν, are likewise used in this sense.

751 f. ‘Τσιάς τ’ Ἐρυθράς τε: with ἐπεισπεσοῦσαι. Hysiae and Erythrae were in the district of Parasopia. — Κιθαιρῶνος λέπας νέρθεν: upon Kithai-ron’s lower slopes. See on 677. — κατωκήκασιν: so also ναίειν of cities, islands, etc., in the sense of lie. Cf. Soph. *Aj.* 596, ὁ Σαλαμίς, σὺ ναίεις ἀλλήλακτος.

754. The lacuna after this line is evident from the absence of a clause

προσεύχετ' οὐδ' ἔπιπτεν εἰς μέλαν πέδον,
οὐ χαλκός, οὐ σίδηρος. ἐπὶ δὲ βοστρύχοις
πῦρ ἔφερον, οὐδ' ἔκαιεν. οἱ δ' ὄργης ὑπὸ¹
εἰς ὅπλ' ἔχώρουν φερόμενοι Βακχῶν ὑπὸ·

760 οὐπερ τὸ δεινὸν ἦν θέαμ' ἵδειν, ἄναξ.
τοῖς μὲν γὰρ οὐχ ἥμαστε λογχωτὸν βέλος,
κεῖναι δὲ θύρσους ἔξανιεῖσαι χερῶν
ἔτραυμάτιζον κάπενώτιζον φυγῆ
γυναικες ἄνδρας, οὐκ ἄνευ θεῶν τινος.

765 πάλιν δ' ἔχώρουν δθεν ἐκύνησαν πόδα,
κρήνας ἐπ' αὐτὰς ἀσ ἀνήκ' αὐταῖς θεός.
νύψαντο δ' αἷμα, σταγόνα δ' ἐκ παρηίδων
γλώσση δράκοντες ἔξεφαίδρυνον χροός.
τὸν δαίμον' οὖν τόνδ' ὅστις ἔστ', ὁ δέσποτα,

770 δέχον πόλει τῇδ', ὡς τά τ' ἄλλ' ἔστιν μέγας,
κάκεινό φασιν αὐτόν, ὡς ἐγὼ κλύω,
τὴν παυσίλυπον ἄμπελον δοῦναι βροτοῖς.
οἴνον δὲ μηκέτ' ὅντος οὐκ ἔστιν Κύπρις
οὐδ' ἄλλο τερπνὸν οὐδὲν ἀνθρώποις ἔτι.

corresponding to ἥρπαζον μέν, and from the fact that the Bacchantes carried off more than the children (*cf.* 757).

758. *οἱ δέ*: the people of Hysiae, etc.

759. *φερόμενοι*: plundered, as in φέρειν καὶ ἄγειν.

760. *Cf.* *Med.* 1167, τοὺνθένδε μέντοι δεινὸν ἦν θέαμ' ἵδειν. — *οὐπερ*: where. — *τὸ δεινὸν θέαμα*: the article particularizes this sight as the terrible part of the scene described.

761. *τοῖς μέν*: the *οἱ δέ* of 758. — *οὐχ ἥμαστε*: did not wound, i.e. the Bacchantes.

764. *οὐκ ἄγεν θεῶν τινος*: *cf.* *Aesch.*

Pers. 164, δλβον, δν Δαρεῖος ἥρεν οὐκ ἄνευ θεῶν τινος.

766. *Cf.* 705.

767 f. *νήψαντο*: see on 100. — *ἐκ παρηίδων, χρόος*: if the text is correct, both expressions depend upon ἔξεφαίδρυνον, *from their cheeks cleansed off the drops of gore from the skin*. *Cf. Phoen.* 1374, δὸς ἔγχος ἐκ χερὸς τῆσδ' ἀπ' ἀλένης βαλεῖν. It is possible, however, that some words may have fallen out, among them λιχμῶντες governing σταγόνα, and that χρόος then may have displaced χρόα.

771. *φαστῖν, ὡς ἐγὼ κλύω*: *cf. Phoen.* 737, ἐπτ' ἄνδρας αὐτοῖς φασιν, ὡς ἥκουσ' ἐγώ, λόχων ἀνάστειν.

ΧΟΡΟΣ.

775 ταρβῶ μὲν εἰπεῖν τοὺς λόγους ἐλευθέρους
εἰς τὸν τύραννον, ἀλλ' ὅμως εἰρήσεται.
Διόνυσος ἡσσων οὐδενὸς θεῶν ἔφυ.

ΠΕΝΘΕΤΣ.

780 ἥδη τόδ' ἐγγὺς ὥστε πῦρ ὑφάπτεται
ὑβρισμα Βακχῶν, ψόγος ἐς Ἑλληνας μέγας.
ἀλλ' οὐκ ὀκνεῦν δεῖ· στεῖχ' ἐπ' Ἡλέκτρας ἵων
πύλας· κέλευν πάντας ἀσπιδηφόρους
ἴππων τὸ ἀπαντᾶν ταχυπόδων ἐπεμβάτας
πέλτας θ' ὅσοι πάλλουσι καὶ τόξων χερὶ¹
ψάλλουσι νευράς, ὡς ἐπιστρατεύσομεν
785 Βάκχαισιν· οὐ γὰρ ἀλλ' ὑπερβάλλει τάδε,
εἰ πρὸς γυναικῶν πεισόμεσθ' ἢ πάσχομεν.

ΔΙΟΝΤΣΟΣ.

786 πείθει μὲν οὐδὲν τῶν ἐμῶν λόγων κλύων,
Πεινθεῦ· κακῶς δὲ πρὸς σέθεν πάσχων ὅμως
οὐ φημι χρῆναι σ' ὅπλ' ἐπαίρεσθαι θεῷ,
790 ἀλλ' ἡσυχάζειν· Βρόμιος οὐκ ἀνέξεται
κινοῦντα Βάκχας σ' εὐίων ὁρῶν ἄπο.

778. ἐγγὺς ὥστε πῦρ ὑφάπτεται: *is kindling like a fire close at hand.*

The comparison refers to the irresistible spread of fire. Cf. *Or.* 696, δταν γὰρ ἡβῆ δῆμος εἰς ὀργὴν πεσῶν, δμοιον ὥστε πῦρ κατασβέσαι λάβρον.

780 f. Ἡλέκτρας πύλας: the Elektran gate, according to Pausanias (ix. 8. 7) was on the south side of the city towards Kithairon.

782. ἀπαντᾶν: *sc. μοί.* The purpose of Pentheus to meet his forces at the Elektran gate and lead them against the bacchantes is abandoned

under the influence of Dionysos's intervention.

785. οὐ γάρ ἀλλὰ κτλ.: *for this is not to be endured, but it exceeds all bounds.* H. 1050 f.

786. Cf. Soph. *Ant.* 679, κρεῖσσον γάρ, εἴπερ δεῖ, πρὸς ἀνδρὸς ἐκπεσεῖν, κούκ τὸν γυναικῶν ἡσσονες καλοίμεθ' ἄν. The messenger withdraws.

787 ff. "Thou dost not listen to my words, and thou treatest me ill, yet I will give thee good advice."—ὅμως: see on 392.

791. κινοῦντα: supplementary par-

ΠΕΝΘΕΤΣ.

οὐ μὴ φρενώσεις μ', ἀλλὰ δέσμιος φυγὴν
σώσει τόδ'; ή σοὶ πάλιν ἀναστρέψω χέρας.

ΔΙΟΝΥΣΟΣ.

θύοιμ' ἀν αὐτῷ μᾶλλον ἢ θυμούμενος
795 πρὸς κέντρα λακτίζοιμι θητὸς ἀν θεῷ.

ΠΕΝΘΕΤΣ.

θύσω — φόνον γε θῆλυν, ὁσπερ ἄξιαι,
πόλεμον ταράξας ἐν Κιθαιρῶνος πτυχαῖς.

ΔΙΟΝΥΣΟΣ.

φευξὲνσθε πάντες· καὶ τόδ' αἰσχρόν, ἀσπίδας
θύρσοισι Βακχῶν ἐκτρέπειν χαλκηλάτους.

ΠΕΝΘΕΤΣ.

800 ἀπόρῳ γε τῷδε συμπεπλέγμεθα ξένω,
ὅς οὔτε πάσχων οὔτε δρῶν σιγήσεται.

tic. belonging to the obj. of the verb.
H. 983; G. 279, 1.—*εὐλών*: cf. 238.

792. οὐ μὴ κτλ.: see on 343.—
δέσμιος φυγῶν: equiv. to ἐκ δεσμῶν
φυγῶν. Cf. Soph. *O. C.* 119, *ἐκτόπιος*
συθεῖς.

793. *τόδε*: i.e. τὸ δέσμιον φυγεῖν,
freedom. Cf. Soph. *El.* 1256, ΕΔ. μόλις
γάρ ἔσχον νῦν ἐλεύθερον στόμα. ΟΡ.
ξύμφημι κάγῳ. τοιγαροῦν σάξου τόδε.

795. πρὸς κέντρα λακτίζοιμι: a
proverb taken from the kicking of
cattle against the goad with which
they were driven. The meaning is,
to offer a resistance worse than use-
less. Cf. N. T. *Acts xxvi.* 14, σκληρὸν
σοι πρὸς κέντρα λακτίζειν. Cf. also
Aesch. *Ag.* 1602.

796. θύσω: a sarcastic repetition
of Dionysos's word in a different sense.

— φόνον θῆλυν: cf. Soph. *El.* 779,
φόνους πατρόφους. While Pentheus
means the slaughter of women, the
poet seems to hint at the slaughter to
be wrought by women, i.e. the death
of Pentheus.—θῆλυν: contrasted in
thought with βείον, or μήλειον.—
ἄξιαι: sc. ἀποθανεῖν supplied from
φόνον.

797. πόλεμον ταράξας: cf. Plat.
Rep. 567 A, πόλεμον ταράττειν, Soph.
Ant. 793, νεῖκος ταράξας.

798 f. ἀσπίδας κτλ.: turn the shields
before the thyrsi (cf. ὑποχωρέειν τινι) or
because of the thyrsi, i.e. flee.

800. ἀπόρῳ: of a person with whom
it is not easy to have done, trouble-
some. The adj. is in the pred.

801. οὔτε πάσχων οὔτε δρῶν: an
antithesis involving a universal nega-

ΔΙΟΝΤΣΟΣ.

ω τᾶν, ἔτ' ἔστιν εὖ καταστῆσαι τάδε.

ΠΕΝΘΕΤΣ.

τί δρῶντα; δουλεύοντα δουλείας ἐμαῖς;

ΔΙΟΝΤΣΟΣ.

ἔγὼ γυναικας δεῦρ' ὅπλων ἄξω δίχα.

ΠΕΝΘΕΤΣ.

805 οἵμοι· τόδ' ηδη δόλιον εἴς με μηχανᾶ.

ΔΙΟΝΤΣΟΣ.

ποιόν τι, σῶσαι σ' εἰ θέλω τέχναις ἐμαῖς;

ΠΕΝΘΕΤΣ.

ξυνέθεσθε κοινῇ τάδ', ὥντα βακχεύητ' ἀεί.

ΔΙΟΝΤΣΟΣ.

καὶ μὴν ξυνεθέμην τοῦτο γ', ἵσθι, τῷ θεῷ.

ΠΕΝΘΕΤΣ.

ἐκφέρετέ μοι δεῦρ' ὅπλα· σὺ δὲ παῦσαι λέγων.

tive, in no case whatever. Cf. Soph. Ant. 40, λένοντ' ή φάπτοντα, *loosing or tying*, i.e. in any possible way.

802-806. τάδε: Pentheus understands this of his relation to the new worship, the toleration of which would be a concession to his subjects, the Theban bacchantes; hence the ironical retort, *δουλεύοντα δουλείας*. But Dionysos explains his meaning in 804 and 806. The god will make yet one more effort to convince Pentheus and save him from the folly of offering violence to the worshipers. He will himself bring the bacchantes here by his arts (*τέχναις* chosen with reference to δόλιον), i.e. the influence he wields over them.

807 ξυνέθεσθε: i.e. Dionysos and the Theban women.

808. ξυνεθέμην τῷ θεῷ: because he is himself the god. — τοῦτο: i.e. βακχεύειν ἀεί. — τῷ θεῷ: contrasted in thought with the Theban women. — It has now become apparent that further effort to convince the reason of Pentheus is useless; and in this verse the god declares to him, that in spite of his opposition, the worship shall continue by divine determination. By this means the defiance of Pentheus is intensified to its extreme, and the poet accomplishes the double object of justifying the visitation of blindness, now beginning to seize the mind of Pentheus, and of producing a

ΔΙΟΝΤΣΟΣ.

ἄ.

810 βούλει σφ' ἐν ὄρεσι συγκαθημένας ἵδεω;

ΠΕΝΘΕΤΣ.

μάλιστα, μυρίον γε δοὺς χρυσοῦ σταθμόν.

ΔΙΟΝΤΣΟΣ.

τί δ' εἰς ἔρωτα τοῦδε πέπτωκας μέγαν;

ΠΕΝΘΕΤΣ.

λυπρῶς νιν εἰσίδοιμ' ἀν ἔξωνωμένας.

ΔΙΟΝΤΣΟΣ.

815 ὅμως δ' ἵδοις ἀν ἥδεως ἃ σοι πικρά;

ΠΕΝΘΕΤΣ.

σάφ' ἵσθι, σιγῇ γ' ὑπ' ἐλάταις καθήμενος.

ΔΙΟΝΤΣΟΣ.

ἀλλ' ἔξιχνεύσουσίν σε, κὰν ἔλθῃς λάθρᾳ.

striking effect by the contrast between his show of strength in these lines, and his pitiable weakness in what follows.

810. With this verse the preparation for the catastrophe begins.

811. μυρίον σταθμόν: *a vast weight.*

814. λυπρῶς...ἔξωνωμένας: Wecklein's interpretation is, *it would vex me to see them drunken*, i.e. Pentheus desires the vexation of the sight, as in 674 ff. he desires to hear of outrages on the part of the bacchantes, to confirm his prejudices against them. This interpretation seems forced. Hermann makes the line interrogative, *would it be a grief to me to see, etc.?* But the implied answer, *no*, is incon-

sistent with *σοι πικρά*. If the text is correct, it is best to join *λυπρῶς* with *ἔξωνωμένας*, *I should see them drunken to their sorrow*, i.e. "it were to their sorrow that they had become drunken, if I should see them." Pentheus, intent on the scene which he is anticipating, makes no direct answer to the question of Dionysos.

815. ὅμως: notwithstanding the painfulness of the sight. — *σοι πικρά*: refers to *ἔξωνωμένας*, as understood by Pentheus, but, as meant by Dionysos, to the bitter consequences of Pentheus's undertaking.

816. σαφὲνθι: sc. μὲν ἵδειν ἀν ἥδεως αὐτᾶς.

ΠΕΝΘΕΤΣ.

ἀλλ' ἐμφανῶς· καλῶς γὰρ ἐξεῖπας τάδε.

ΔΙΟΝΤΣΟΣ.

ἄγωμεν οὖν σε καπιχειρήστεις ὁδῷ;

ΠΕΝΘΕΤΣ.

820 ἄγ' ως τάχιστα, τοῦ χρόνου δέ σοι φθονῶ.

ΔΙΟΝΤΣΟΣ.

στεῖλαί νυν ἀμφὶ χρωτὶ βυσσίνους πέπλους.

ΠΕΝΘΕΤΣ.

τί δὴ τόδ'; εἰς γυναικας ἐξ ἀνδρὸς τελῶ.

ΔΙΟΝΤΣΟΣ.

μή σε κτάνωσιν, ἦν ἀνὴρ ὀφθῆς ἐκεῖ.

ΠΕΝΘΕΤΣ.

εὖ γ' εἶπας αὐτὸ καὶ τις εἴ πάλαι σοφός.

ΔΙΟΝΤΣΟΣ.

825 Διόνυσος ἡμᾶς ἐξεμούσωσεν τάδε.

818. **ἐμφανῶς**: *sc. πορεύσομαι*. Pentheus turns suddenly to his former purpose to go with his army, and afterward as suddenly abandons the purpose again. The same vacillation appears in 845 f.

819. **ἄγωμεν**: pl. for sing.

820. **τοῦ χρόνου κτλ.**: "No time must be lost." Cf. Hec. 238, **ἐρώτα τοῦ χρόνου γὰρ οὐ φθονῶ**.

821. **βυσσίνους τέπλους**: **βύσσος** (probably a kind of cotton), after its introduction into Greece, was the principal material for the dress of women.

822. **εἰς γυναικας κτλ.**: shall I in-

stead of a man become a woman? **τελέω**, *pay taxes*, then, as the citizens were classified according to their taxes, *belong to a particular class, be reckoned among*. Cf. Soph. O. T. 222, **ἀστὸς εἰς ἀστοὺς τελῶ**.

823. Men were excluded from the secret orgies of the women. But cf. 1224.

824. **τὶς σοφός**: *pretty wise or very wise*. **τὶς** is often used with an adj. to express indefiniteness, not in regard to the person, but in respect to the degree, giving the adj. nearly the same force as the superlative absolute. Kühn. 470, 3; H. 702 a.

ΠΕΝΘΕΤΣ.

πῶς οὖν γένοιτ' ἀν ἢ σύ με νουθετεῖς καλῶς;

ΔΙΟΝΤΣΟΣ.

ἔγώ στελῶ σε δωμάτων εἴσω μολών.

[ΠΕΝΘΕΤΣ.]

828 τίνα στολὴν; ἢ θῆλυν; ἀλλ’ αἰδώς μ’ ἔχει.]

ΠΕΝΘΕΤΣ.

830 στολὴν δὲ τίνα φὴς ἀμφὶ χρῶτ’ ἐμὸν βαλεῖν;

ΔΙΟΝΤΣΟΣ.

κόμην μὲν ἐπὶ σῷ κρατὶ ταναὸν ἐκτενῶ.

ΠΕΝΘΕΤΣ.

τὸ δεύτερον δὲ σχῆμα τοῦ κόσμου τί μοι;

ΔΙΟΝΤΣΟΣ.

833 πέπλοι ποδήρεις· ἐπὶ κάρᾳ δ’ ἔσται μίτρα.

ΠΕΝΘΕΤΣ.

836 οὐκ ἀν δυναίμην θῆλυν ἐνδῦναι στολὴν.

ΔΙΟΝΤΣΟΣ.

829 οὐκέτι θεατὴς Μαινάδων πρόθυμος εἰ.

ΠΕΝΘΕΤΣ.

834 ἢ καί τι πρὸς τοῦσδ’ ἄλλο προσθήσεις ἐμοί;

828. Wecklein rejects this line; hence a transposition of 829 becomes necessary, as well as a considerable derangement in the following passage. The retention of 828, and the traditional order in what follows, gives less difficulty.

831. *ταναόν*: see on 455.

833. The Ionic *chiton*, a full gar-

ment with many folds reaching down to the feet, and the *mitra*, a kind of head-band, were the principal articles of the female costume. Cf. 929, *Hec.* 923, *πλόκαμον ἀναδέτοις μίτραισιν ἐρυθμιζόμαν*.

836. *θῆλυν*: *θῆλυς* is sometimes used by the poets as an adj. of two endings. H. 229 a.

ΔΙΟΝΤΣΟΣ.

835 θύρσον γε χειρὶ καὶ νεβροῦ στικτὸν δέρος.

ΠΕΝΘΕΤΣ.

842 πᾶν κρεῖσσον ὥστε μὴ γγελᾶν Βάκχας ἐμοί.

ΔΙΟΝΤΣΟΣ.

837 ἀλλ' αἴμα δεύσεις συμβαλῶν Βάκχαις μάχην.

ΠΕΝΘΕΤΣ.

ὅρθως· μολεῖν χρὴ πρῶτον εἰς κατασκοπήν.

ΔΙΟΝΤΣΟΣ.

σοφώτερον γοῦν ἢ κακοῖς θηρᾶν κακά.

ΠΕΝΘΕΤΣ.

840 καὶ πῶς δὶ ἄστεως εἴμι Καδμείους λαθών;

ΔΙΟΝΤΣΟΣ.

841 ὁδοὺς ἐρήμους ἵμεν· ἐγὼ δὲ ήγήσομαι.

ΠΕΝΘΕΤΣ.

843 ἐλθόντ' ἐσ οἴκους ἀν δοκῇ βουλεύσομαι.

837. αἴμα: *i.e.* his own. — δεύσεις: *cfr.* Soph. *Aj.* 376, *αἷμ’ ἔδευσα*, on which passage Lobeck remarks that verbs of *wetting* are often used in the sense of *shedding*. *Cf.* Soph. *Tr.* 848, *τέγγει δακρύων ἔχνας*.

838. “You are right in warning me of that danger. I must first spy them out secretly.”

839. κακοῖς θηρᾶν κακά: *chase ills with ills*, *i.e.* add ills to ills. *Cf.* Frg. 98, *κακοῖς ἴασθαι κακά*.

842. ὥστε μὴ γγελᾶν: lit. on condition that the bacchantes do not laugh at, *i.e.* “if so they may not laugh at.”

H. 953 b; G. 266, 2. Pentheus returns to his first plan of using force, that he may not in female costume become a laughing-stock to the bacchantes. If the verse be taken after 841, it would express Pentheus's acquiescence in any direction of Dionysos, rather than that the bacchantes should triumph over him.

843. ἐλθόντε βουλεύσομαι: *when we have come within the house, I will consider what is best, i.e. let us come within, etc.* The partic. is joined to the subj. of the verb, referring to the whole of which that subj. is a part.

ΔΙΟΝΤΣΟΣ.

ἔξεστι· πάντη τό γ' ἐμὸν εὐτρεπὲς πάρα.

ΠΕΝΘΕΤΣ.

845 στείχοιμ' ἄν· ή γὰρ ὅπλ' ἔχων πορεύσομαι
ἢ τοῖσι σοῖσι πείσομαι βουλεύμασιν.

ΔΙΟΝΤΣΟΣ.

848 γυναικες, ἀνὴρ εἰς βόλον καθίσταται·
847 ἥξει δὲ Βάκχας, οὗ θανὼν δώσει δίκην.

Διόνυσε, νῦν σὸν ἔργον, οὐ γὰρ εἴ πρόσω,
850 τισώμεθ' αὐτόν. πρῶτα δ' ἔκστησον φρενῶν,
ἐνεὶς ἐλαφρὰν λύσσαν· ὡς φρονῶν μὲν εὑ
οὐ μὴ θελήσῃ θῆλυν ἐνδύναι στολήν,
ἔξω δ' ἐλαύνων τοῦ φρονεῦν ἐνδύσεται.
χρῆζω δέ νυν γέλωτα Θηβαίοις ὀφλεῖν
856 ἐκ τῶν ἀπειλῶν τῶν πρίν, αὖτι δεινὸς ἦν,
855 γυναικόμορφον ἀγόμενον δι' ἄστεως.

Kr. Spr. 56, 9, 2. Or the const. may be explained as a case of anacoluthon, Pentheus thinking of both at first, but afterwards of himself only. Most editors, however, change either the partic. to the sing., or the verb to the pl. act.

844. τό γ' ἐμὸν κτλ.: lit. *my part, at least, is ready at hand*, i.e. *I, for my part, am ready*.

847. **Βάκχας**: the acc. after verbs of motion is mostly confined to the names of places and things. For its use in the case of persons, cf. 1354.

848. Pentheus has preceded Dionysos into the palace.—**ἀνὴρ εἰς βόλον καθίσταται**: *the man is bringing him-self within the cast, sc. of the net.* Cf. Rhes. 730, *εἰς βόλον τις ἔρχεται*.

850. πρῶτα δ' ἔκστησον φρενῶν: that the mind of Pentheus has already been influenced by Dionysos, is evident from the entire change in his attitude toward the god in the preceding lines; but that influence has not yet brought him to complete madness.

851. **ἐλαφράν**: *mild.* — **ώς**: *since*.

853. **ἔξω ἐλαύνων τοῦ φρονεῦν**: the expression is borrowed from the race-course. Cf. Aesch. Prom. 883, **ἔξω δὲ δρόμου φέρομαι λύσσης πνεύματι**.

855. The madness of Pentheus with its melancholy consequences in the next scene is not merely a means for bringing about the final catastrophe, but it is also a part of his punishment for his impiety.

ἀλλ' εἴμι κόσμον, ὅνπερ εἰς "Αἰδου λαβὼν
 ἀπειστι μητρὸς ἐκ χεροῦ κατασφαγέις,
 Πενθεὶ προσάψων· γνώσται δὲ τὸν Διὸς
 860 Διόνυσον, ὃς πέφυκεν ἐλλέροις θεὸς
 δεινότατος, ἐννόμοισι δ' ἡπιώτατος.

ΧΟΡΟΣ.

ἄρ' ἐν παννυχίοις χοροῖς
 θήσω ποτὲ λευκὸν
 πόδ' ἀναβακχεύοντα, δέραν
 865 αἰθέρ' εἰς δροσερὸν
 ρίπτοντο, ὡς νεβρὸς χλοεραῖς
 ἐμπαίζοντα λείμακος ἥδοναῖς,
 ἡνίκ' ἀν φοβερὰν φύγη
 θήραν ἔξω φυλακᾶς

Στροφή.

857 ff. Construe προσάψων Πενθεῖ
 κύστον, ὅνπερ λαβὼν ἀπειστι εἰς "Αἰδου.

860 f. ἐλλέροις: ἔλλερα· ἄδικα· ἔλλερος is dialectic for κακός. — ἐννόμοισι: cf. Aesch. Supp. 403, Ζεὺς ἑτερορρεπής, νέμων εἰκότως ἄδικα μὲν κακοῖς, ὅσια δὲννόμοισι. The conjectures adopted in the text of these two verses are the boldest of the many efforts to bring an appropriate sense into the passage. A satisfactory emendation is yet wanting.

862-911. THIRD STASIMON. The Chorus, freed from their dread, look forward to the bacchic revel, which they will hold with a joy made the more intense by the distress from which they have escaped; they exult in the anticipation of triumph over their enemies (*στρ.*); they declare the certain though tardy punishment which overtakes the impious, and the necessity of holding to those beliefs

implanted by nature and hallowed by usage; they repeat the refrain of triumph (ἀντ.), and extol the happiness of those who have escaped from trouble, and of those who find their joy not in uncertain hopes, but in a life happy from day to day (ἐπωδ.).

862 ff. ἀρ' ἐν παννυχίοις κτλ.: shall I ever set my foot in the night-long dances raising the bacchic revel, etc. — δέραν κτλ.: with reference to the wild tossing of the head in the bacchic dances.

865. δροσερόν: of the damp night-air.

866 f. ὡς νεβρὸς . . . ἐμπαίζοντα: cf. El. 859, θὲς εἰς χορόν, ὁ φίλα, ἥχνος, ὡς νεβρὸς οὐράνιον πήδημα κουφίζοντα σὺν ἀγλαῖᾳ. — χλοεραῖς: instead of χλοεροῦ. See οἱ βοτρυώδην 534.

869. φυλακᾶς: the enclosure surrounded by toils, about which men were stationed to take the game.

870 εὐπλέκτων ὑπὲρ ἀρκύων,
 θωύσσων δὲ κυναγέτας
 συντείνη δρόμημα κυνῶν.
 μόχθοις ὠκυδρόμοις ἀελ-
 λὰς θρώσκει πεδίον
 πάραποτάμιον, ἡδομένα
 875 βροτῶν ἐρημίαις
 σκιαροκόμοιο τ' ἔρνεσιν ὕλας.
 τί τὸ σοφὸν ἢ τί τὸ κάλλιον
 παρὰ θεῶν γέρας ἐν βροτοῖς
 ἢ χεῖρ' ὑπὲρ κορυφᾶς
 880 τῶν ἔχθρῶν κρείστω κατέχειν;
 ὅ τι καλὸν φίλον ἀεί.

871. θωύσσων: cf. Hipp. 219, κνσλ θωύξαι.

872. συντείνη κτλ.: lit. strains the speed of his hounds, i.e. "incites his hounds to their utmost speed."

873. μόχθοις κτλ.: she with fleet toil, swift as the wind, springs over the plain. Cf. Hel. 1314, κοῦραι ἀελλόποδες, Soph. O. T. 466, ἀελλάδων ἥππων. — πεδίον: see on 307.

875. βροτῶν ἐρημίαις: lit. want of men, i.e. wilds untouched by men.

876. σκιαροκόμοιο: Euripides uses frequently adjs. compounded with -κομος: ἀκρόκομος, δενδρόκομος, χλωρόκομος, ὑάλικομος, ὑψίκομος, ἀβροκόμητος.

877. τὸ σοφόν: the phrase is used in 203, 395, 1005, in the sense of over-wisdom, and in the repetition of the refrain (897) it stands in a connection similar to that of these passages. It would seem, therefore, in this place also to refer to the false wisdom of Pentheus in opposing the god. The Chorus, anticipating their deliverance as now certain, break out into exultation over their victory and the fu-

tility of Pentheus's opposition: *what is overwisdom, i.e. what avails it in opposition to a god, or what is a nobler gift from the gods to men than, etc.*

879 f. "Moral greatness with the ancient Greeks consisted no less in an immutable hatred toward foes than in a constant love toward friends." Lessing *Laokoon*, iv. Cf. Med. 809 f. Βαρέιαν ἔχθροις καὶ φίλοισιν εἴμενή· τῶν γὰρ τουόντων εὐκλεέστατος βίος, harsh to foes and kindly to friends, for the life of such is most glorious. But Plato puts a loftier doctrine into the mouth of Sokrates, cf. Plat. Crito, 49 B, οὐδαμῶς ἄρα δεῖ ἀδικεῖν . . . οὐδὲ ἀδικούμενον ἄρα ἀνταδικεῖν, ὃς οἱ πολλοὶ οἴονται.—κρείσ-σω: in victory.

881. ὅ τι καλὸν κτλ.: what is noble, is ever dear. The words express the joy of the Chorus in retaliation as a noble act. τὸ καλὸν φίλον is according to Plato (*Lys.* 216 C.) an old proverb. Theognis (15) says that the Muses and Graces sang at the wedding of Kadmos, ὅττι καλόν, φίλον ἐστί· τὸ δ' οὐ καλὸν οὐ φίλον ἐστίν.

δρμάται μόλις, ἀλλ' ὅμως
πιστόν τι τὸ θεῖον
σθένος· ἀπευθύνει δὲ βροτῶν
τούς τ' ἀγνωμοσύναν
τιμῶντας καὶ μὴ τὰ θεῶν
αὔξοντας σὺν μαινομένᾳ δοκᾶ.
κρυπτεύονται δὲ ποικίλως
δαρὸν χρόνου πόδα καὶ
890 θηρῶσιν τὸν ἄσεπτον. οὐ
γὰρ κρείσσον ποτε τῶν νόμων
γιγνώσκειν χρὴ καὶ μελετᾶν.
κούφα γὰρ δαπάνα νομί-
ζειν ἴσχὺν τόδ' ἔχειν,
ὅ τι ποτ' ἄρα τὸ δαιμόνιον,
895 τό τ' ἐν χρόνῳ μακρῷ
νόμιμον ἀεὶ φύσει τε πεφυκός.

882 f. μόλις κτλ.: *slowly but yet very surely, etc.* Cf. Ion., 1614, ἀεὶ ποτὲ χρόνια μὲν τὰ τῶν θεῶν πως, εἰς τέλος δ' οὐκ ἀσθενῆ, *somehow the movements of the gods are ever slow, but at last they are not weak*, Or. 420, μέλλει· τὸ θεῖον δ' ἔστι τοιοῦτον φύσει, *he is tardy, but the divinity is such by nature*. — πιστόν τι: see on 824.

884. ἀπευθύγει : *punishes.*

885. ἀγνοεστάτη: *folly.*

887. σὺν μαινομένᾳ δοκῷ: cf. 999,
μανείσα πραπίδι.

888. κρυπτεύονται : ἐνεδρεύονται, sc. οἱ θεοί. — ποικίλως : *cunningly*.

889: δαρόν: instead of δαροῦ. See

on 534. — **χρόνου πόδα**: the figure has reference to the progress or lapse of time. The same metaphor is found in Frg. 43; and is ridiculed by Aristophanes, *Ran.* 100. Sandys compares the frequent use of the metaphor with the frequent use of the word *τέλος* in the same play. — **πόδες**: explained by *ὅτι . . . πεφυκός*. — **ὅτι**: sc. ἔστι, the subj. being τὸ . . . πεφυκός.

phon by Shakespeare, *As you like it*, III. 2, the lazy foot of Time, the swift foot of Time, etc. With the thought of the passage, cf. Frg. 969, ἡ Δίκη . . . σῆγα καὶ βραδεῖ τοῦτο στέχουντα μάρψεν τὸν κακούς, διὰ τούτην.

891 f. κρείσσον τῶν νόμων γιγνώσκειν καὶ μελετᾶν: *in one's thought and practice to go beyond the established customs.* Cf. 200 ff. 331, 427 ff.

893-896. "It is easy to recognize the power of what is divine, and what has been established by custom and nature."

893. κούφα δαπάνα: sc. ἔστι, the expense is light, i.e. it is easy.

894. Construe, νομίζειν τόδε ἔχειν
ἰσχύν. — τόδε: explained by δ τι . . .
πεφυκός. — δ τι: sc. ἐστί, the subj.
being τὸ . . . πεφυκός.

895 f. Cf. 70 f. 201. Cf. also Soph. *Ant.* 456, where it is said of

τί τὸ σοφὸν ἡ τί τὸ κάλλιον
 παρὰ θεῶν γέρας ἐν βροτοῖς
 ἡ χεῖρ' ὑπὲρ κορυφᾶς
 900 τῶν ἔχθρῶν κρείσσω κατέχειν;
 ὅ τι καλὸν φίλον ἀεί.

εὐδαιμων μὲν ὃς ἐκ θαλάσσας
 ἔφυγε χεῦμα, λιμένα δ' ἔκιχεν·
 εὐδαιμων δ' ὃς ὑπερθε μόχθων
 905 ἐγένεθ'. ἔτερα δ' ἔτερος ἔτερον
 ὄλβῳ καὶ δυνάμει παρῆλθεν.
 μυρίαι δὲ μυρίοισι
 ἕτ' εἴσ' ἐλπίδες· αἱ μὲν
 τελευτῶσιν ἐν ὄλβῳ
 βροτοῖς, αἱ δ' ἀπέβησαν.
 910 τὸ δὲ κατ' ἥμαρ ὅτῳ βίοτος
 εὐδαιμων, μακαρίζω.

'Επωδός.

ΔΙΟΝΤΣΟΣ.

σὲ τὸν πρόθυμον ὄνθ' ἀ μὴ χρεῶν ὄρâν

the divine laws, *ἀεί ποτε ξῆ ταῦτα,*
κοῦδες οἰδεν ἐξ ὅτου φάνη, *these exist*
eternally, and no one knows when they
came into being; also *O. T.* 867, where
 it is said of the laws of piety, *Ὀλυμ-*
πος πατὴρ μόνος, οὐδέ νη θνατὰ φέτις
ἀνέρων ἔτικτεν, Olympos alone is their
father, and no mortal nature gave them
being. — *φύσει πεφυκός:* the pleonasm
 is only apparent, as the verb has so
 far lost its original force, that it fails
 to make the idea sufficiently promi-
 nent. Cf. Soph. *Phil.* 79, *φύσει πεφυ-*
κότα.

897-901 = 877-881. Likewise, 992-
 996 = 1012-1016. In the use of the
ἔφύμινον, or refrain, the poet imitates

the folk-songs at the Bacchic festivals.
 See Christ's *Metril.*, p. 630 ff. The
 strophe and antistrophe are sung by
 the Semi-choruses, the refrain, like
 the epode, by the whole Chorus.

905. *ἔτερα: in different ways.*

907. *δὲ ἔτι: and besides.*

909. *ἀπέβησαν: fail* (gnomic aor.).
Cf. Heracl. 452, *πέφενγεν ἔπιτις.*

910 f. Contrue, *ὅτῳ βίοτός (ἐστι)*
εὐδαιμων τὸ κατ' ἥμαρ (τοῦτον) μακαρί-
ζω. Cf. *Hec.* 627, *κείνος δὲβιώτατος,*
ὅτῳ κατ' ἥμαρ τυγχάνει μηδὲν κακόν. —
τὸ κατ' ἥμαρ: day by day.

912-976. FOURTH EPEISODION.
 Dionysos comes out of the palace;
 Pentheus follows him dressed as a

σπεύδοντά τ' ἀσπούδαστα, Πενθέα λέγω,
ἔξιθι πάροιθε δωμάτων, ὅφθητί μοι
915 σκευὴν γυναικὸς μαινάδος Βάκχης ἔχων,
μητρός τε τῆς σῆς καὶ λόχου κατάσκοπος·
πρέπεις δὲ Κάδμου θυγατέρων μορφὴν μιᾶ.

ΠΕΝΘΕΤΣ.

καὶ μὴν ὁρᾶν μοι διό μὲν ἡλίους δοκῶ,
δισσὰς δὲ Θήβας καὶ πόλισμ' ἐπτάστομον·
920 καὶ ταῦρος ἥμîν πρόσθεν ἥγεισθαι δοκεῖς
καὶ σῷ κέρατα κρατὶ προσπεφυκέναι.
ἀλλ' ἦ ποτ' ἥσθα θήρ; τεταύρωσαι γὰρ οὖν.

ΔΙΟΝΤΣΟΣ.

ὅ θεὸς ὁμαρτεῖ, πρόσθεν ἀν οὐκ εὑμενής,
ἐνσπονδος ἥμâν. νῦν δ' ὁρᾶς ἀ χρή σ' ὁρᾶν.

bacchante, his mind and senses confused in accordance with the words, *πρῶτα . . . λύσαν*, 850. Cf. the entrance of the deranged Ajax in Soph. *Aj.* 91.

913. **σπεύδοντα ἀσπούδαστα:** expresses the fatality of the effort. Cf. *Iph. T.* 201 *σπεύδει ἀσπούδαστα.*

914. **ὅφθητι:** has a mid. meaning. H. 498.

915. **μαινάδος:** adj.

916. **λόχου:** *troop, band.* Cf. Aesch. *Eum.* 46, *λόχος γυναικῶν*, *Sept.* 112, *παρθένων λόχου.*

917. **πρέπεις:** *thou art like.* Cf. *Alc.* 1121, *βλέψον πρὸς αὐτῆν, εἴ τι σῇ δοκεῖ πρέπειν γυναικί.*

918. Cf. Verg. *Aen.* iv. 468, *de-mens videt Pentheus solem geminum et duplices se ostendere Thebas.*

919. **Θήβας καὶ πόλισμ' ἐπτάστομον:** for a similar repetition, cf. *H. F.* 15, *Ἄργεια τείχη καὶ Κυκλωπείαν πόλιν.*

920. **ταῦρος:** *in the likeness of a bull.* The conceit of Pentheus is in keeping with a common representation of the god. See on 100.

921. **προσπεφυκέναι:** intr. depending upon *δοκεῖς*, as if *δοκεῖ* had been used.

922. **ἀλλ' ἦ κτλ.:** *but art thou really a brute?* The impf. in *ἥσθα* denotes what has not until now been recognized. H. 833; GMT. 11, n. 6.

923. Dionysos refers to the presence of the god as explaining the marvels.

924. **ἐνσπονδος ἥμîν:** *at peace with us*, as contrasted with *οὐκ εὑμενής*.—**νῦν δὲ κτλ.:** with double meaning, like much which Dionysos says in this scene. Pentheus understands it of the marvels; Dionysos means the derangement of vision as a just punishment, and perhaps also he alludes to the fact that the king now perceives him in one of the forms under

ΠΕΝΘΕΤΣ.

925 τί φαίνομαι δῆτ'; οὐχὶ τὴν Ἰνοῦς στάσιν
ἢ τὴν Ἀγαύης ἐστάναι μητρός γ' ἐμῆς;

ΔΙΟΝΤΣΟΣ.

αὐτὰς ἐκείνας εἰσορᾶν δοκῶ σ' ὄρῶν.
ἀλλ' ἐξ ἔδρας σοι πλόκαμος ἐξέστηχ' ὅδε.
[οὐχ ὡς ἐγώ νιν ὑπὸ μύτρᾳ καθήρμοσα.]

ΠΕΝΘΕΤΣ.

930 ἐνδον προσείων αὐτὸν ἀνασείων τ' ἐγὼ
καὶ βακχιάζων ἐξ ἔδρας μεθώρμισα.

ΔΙΟΝΤΣΟΣ.

ἀλλ' αὐτὸν ἡμεῖς, οἵς σε θεραπεύειν μέλει,
πάλιν καταστελοῦμεν· ἀλλ' ὅρθου κάρα.

ΠΕΝΘΕΤΣ.

ἴδού, σὺ κόσμει· σοὶ γὰρ ἀνακείμεσθα δή.

ΔΙΟΝΤΣΟΣ.

935 ζῶνται τέ σοι χαλῶσι κούχ ἐξῆς πέπλων
στολίδες ὑπὸ σφυροῦσι τείνουσιν σέθεν.

ΠΕΝΘΕΤΣ.

κάμοὶ δοκοῦσι παρά γε δεξιὸν πόδα·

which the god was wont to manifest himself.

925 f. **τὴν στάσιν ἐστάναι:** *to have the mien.* — **γέ:** commonly translated *namely.* But the usual restrictive force, emphasizing the preceding word, is applicable here. Pentheus fancies that, even if he does not appear like Ino, he may resemble his mother *at least*.

929. The verse is unnecessary to the sense, and disturbs the *distichomythia*.

934. **ἴδού:** see on 198. — Unless a verse has fallen out here, its place is supplied by the act of adjusting Pentheus's hair.

936. **στολίδες:** *folds*; according to Poll. (vii. 54) the lower part of the folds made in the chiton in adjusting the girdle. Cf. also Xen. Cyr. vi. 4, 2, **χιτῶνα στολιδωτὸν τὰ κάτω.**

937. **δοκοῦσι:** *sc. οὐχ ἐξῆς τείνειν.* — **παρὰ κτλ.:** *at least about the right foot.*

τάνθένδε δ' ὁρθῶς παρὰ τένοντ' ἔχει πέπλος.

ΔΙΟΝΥΣΟΣ.

940 ἦ πού με τῶν σῶν πρῶτον ἡγήσει φίλων,
 ὅταν παρὰ λόγον σώφρονας Βάκχας ἴδης;

ΠΕΝΘΕΤΣ.

πότερα δὲ θύρσον δεξιῷ λαβὼν χερὶ¹
 ἢ τῇδε, Βάκχη μᾶλλον εἰκασθήσομαι;

ΔΙΟΝΥΣΟΣ.

ἐν δεξιῷ χρὴ χάμα δεξιῷ ποδὶ²
αἴρειν νιν· αἰνῶ δ' ὅτι μεθέστηκας φρενῶν.

ΠΕΝΘΕΤΣ.

945 ἀρ' ἀν δυναίμην τὰς Κιθαιρῶνος πτυχὰς
 αὐταῖσιν ἐλάταις τοῖς ἐμοῖς ὕμοις φέρειν;

ΔΙΟΝΥΣΟΣ.

δύναι' ἄν, εἰ βούλοιο· τὰς δὲ πρὶν φρένας
οὐκ εἶχες ὑγιεῖς, νῦν δ' ἔχεις οἵας σε δεῖ.

ΠΕΝΘΕΤΣ.

950 μοχλοὺς φέρωμεν ἢ χεροῦν ἀνασπάσω
 κορυφαῖς ὑποβαλὼν ὕμον ἢ βραχίονα;

938. *τάνθένδε: on this side, i.e. the left.* — *τένοντα: not the foot, but the ankle; strictly the sinews extending from the heel to the leg, and so used of the ankle in general.* Poll. (II. 191) defines it as *τὸ πλατὺ νεῦρον, δὲ πρὸς τὴν πτέρων πανεται ἀπὸ ἵγνος ἀρξάμενον.* Cf. Cyc. 400, *τένοντος ἀπάσας ἄκρον ποδός*, *Phoen.* 41, *πῶλοι κηλαῖς τένοντας ἐξεφούνσαν ποδᾶν*, *i.e. the horses struck the ankles of Oedipus before he got out of the road.*

939. *ἦ που: can it be that?*

940. *παρὰ λόγον: contrary to thy expectation.*

944. *μεθέστηκας φρενῶν: hast changed thy mind.* The words may also mean, *hast lost thy wits.* Cf. 359, *ἔξεστης φρενῶν.* The ambiguity is designed.

946. *αὐταῖσιν ἐλάταις: pines and all.* H. 774 a; G. 188, 5, note.

950. *βραχίονα: a case of zeugma; supply in thought περιβαλῶν.*

ΔΙΟΝΤΣΟΣ.

μὴ σύ γε τὰ Νυμφῶν διολέστης ἰδρύματα
καὶ Πανὸς ἔδρας, ἐνθ' ἔχει συρίγματα.

ΠΕΝΘΕΤΣ.

καλῶς ἔλεξας· οὐ σθένει νικητέον
γυναικας, ἐλάταισι δ' ἐμὸν κρύψω δέμας.

ΔΙΟΝΤΣΟΣ.

955 κρύψει σὺ κρύψιν ἦν σε κρυφθῆναι χρεῶν
ἐλθόντα δόλιον Μαινάδων κατάσκοπον.

ΠΕΝΘΕΤΣ.

καὶ μὴν δοκῶ σφᾶς, ἐν λόχμαις ὄρνιθας ὡς,
λέκτρων ἔχεσθαι φιλτάτοις ἐν ἔρκεσι.

ΔΙΟΝΤΣΟΣ.

οῦκονν ἐπ' αὐτὸ τοῦτο ἀποστέλλει φύλαξ;
960 λήψει δ' ἵσως σφᾶς, ἦν σὺ μὴ ληφθῆς πάρος.

ΠΕΝΘΕΤΣ.

κόμιζε διὰ μέσης με Θηβαίας πόλεως.
μόνος γὰρ αὐτῶν εἰμὶ ἀνήρ, τολμῶν τόδε.

951. Pausanias (ix. 3, 5) mentions a cave called Sphragidion, about fifteen stadia from the summit, as the cave of the nymphs of Kithairon.

952. Pan haunted especially the peaks and glens of the mountains, attended by the mountain nymphs.

955. Cf. *Iph. A.* 1182, δέξμεθα δέξην σε δέξασθαι χρεῶν. — κρύψει: pass. in sense. See on 588. — κρύψιν, ἦν: cognate acc. with the pass. voice, H. 725 c; G. 197, note 2, last part. The words are ominous, though not so understood by Pentheus.

956. Ἀλθόντα: with double sense, condition and cause.

957 f. *ροκῶ σφᾶς ἔχεσθαι*: *I think that they are held.* Pentheus returns to the suspicion expressed in 222 ff. — λέκτρων φιλτάτοις κτλ.: *in the sweetest snares of love.*

959. ἐπ' αὐτὸ τοῦτο φύλαξ: *to spy out that very thing,* φύλαξ (*i.e.* κατάσκοπος, 956) being in the pred. — τοῦτο: *i.e.* ἔχεσθαι κτλ.

960. The second part of the line can have no significance for Pentheus, and seems to be uttered aside.

961 f. Contrast the feeling manifested in 840. — αὐτῶν: *i.e.* Θηβαίων implied in Θηβαίας.

ΔΙΟΝΤΣΟΣ.

μόνος σὺ πόλεως τῆσδ' ὑπερκάμνεις, μόνος·
τοιγάρ σ' ἀγῶνες ἀναμένουσιν οὓς σε χρή·
965 ἔπου δέ· πομπὸς δ' εἴμ' ἐγὼ σωτήριος,
κεῖθεν δ' ἀπάξει σ' ἄλλος

ΠΕΝΘΕΤΣ.

ἢ τεκοῦσά γε.

ΔΙΟΝΤΣΟΣ.

ἐπίσημον ὅντα πᾶσιν.

ΠΕΝΘΕΤΣ.

ἐπὶ τόδ' ἔρχομαι.

ΔΙΟΝΤΣΟΣ.

φερόμενος ηὗεις

ΠΕΝΘΕΤΣ.

ἀβρότητ' ἐμὴν λέγεις,

ΔΙΟΝΤΣΟΣ.

ἐν χερσὶ μητρός.

ΠΕΝΘΕΤΣ.

καὶ τρυφᾶν μ' ἀναγκάστεις.

963 f. ὑπερκάμνεις: either *toilet*, or *sufferest, in behalf of*. Pentheus, of course, takes it in the former sense, as referring to his effort in the city's behalf, to ferret out and check the infatuation of the bacchantes. And the following line, so far as it can have any meaning for him, is a promise that the contest will not be unworthy of his courage.—μόνος: repeated for emphasis. Cf. *Alc.* 722, φίλον τὸ φέγγος τοῦτο τοῦ θεοῦ, φίλον.

964. οὓς σε χρή: sc. ἀναμένειν.

965. πομπός: i.e. thither, as contrasted with ἀπάξει. The irony in the following lines is intensified by the interruption of the sentences and by the brevity of the respective replies.

967. ἐπίσημον ὅντα πᾶσιν: because, as Dionysos means, his head should be borne aloft on the thyrsus. Cf. 1139 ff. — τόδε: i.e. ἐπίσημος εἶναι πᾶσιν.

968. ἀβρότητα . . . λέγεις: thou tell-est of luxury for me, lit. as mine.

969. τρυφᾶν: to fare softly.

ΔΙΟΝΤΣΟΣ.

970 τρυφάς γε τοιάσδε.

ΠΕΝΘΕΤΣ.

ἀξίων μὲν ἄπτομαι.

ΔΙΟΝΤΣΟΣ.

δεινὸς σὺ δεινὸς κάπι δείν' ἔρχει πάθη,
ώστ' οὐρανῷ στηρίζον εύρήσεις κλέος.

975 ἔκτειν', Ἀγαύη, χεῖρας αἱ θ' ὁμόσποροι
Κάδμου θυγατέρες· τὸν νεανίαν ἄγω
τόνδ' εἰς ἀγῶνα μέγαν, ὁ νικήσων δ' ἐγὼ
καὶ Βρόμιος ἔστι. ταῦλα δ' αὐτὸς σημανεῖ.

ΧΟΡΟΣ.

ἵτε θοὰὶ Λύστας κύνες ἵτ' εἰς ὄρος,
θίασον ἔνθ' ἔχουσι Κάδμου κόραι,

970. *τρυφάς γε τοιάσδε:* yes, with such softness, i.e. such as is meant by φερόμενος . . . μητρός. — *ἀξίων κτλ.:* verily, worthy of it are the deeds I am undertaking. For the use of μέν as equivalent to μήν in Attic, cf. *Med.* 676, θέμις μέν ήμᾶς χρησμὸν εἰδέναι θεοῦ; Kühn. 503, 2.

971 f. Addressed to Pentheus as he departs. The lines following are spoken after his withdrawal. — *δεινὰ πάθη:* dread woes, i.e. as Pentheus understands it, those which he will cause. — *στηρίζον:* rising. Cf. 1073, 1083, *Hipp.* 1207, κῦμ' οὐρανῷ στηρίζον, *Hes. Th.* 779, πρὸς οὐρανὸν ἐστήρικται. — *οὐρανῷ:* for the dat. denoting direction, cf. *Pind. I. v. 41, ἀνατείναις οὐρανῷ χεῖρας*, *Kr. Dial.* 46, 2, 4.

976. *καὶ:* either and, or even; Dionysos means the latter. — *αὐτὸς σημανεῖ:* sc. τὸ πρᾶγμα, or τὸ ἔργον, the event itself will show. *Kr. Spr.* 61, 5, 7. — Dionysos follows Pentheus.

977-1023. FOURTH STASIMON. The Chorus call upon the spirits of madness to rouse the Maenads against the mad spy, they foretell the rage of Agaue against her unrecognized child (977-991), and invoke justice to take vengeance upon the godless one who in his folly is intruding into the rites of Bacchus and Kybele (992-1001). They then turn to the painless life of those who cultivate a temperate mind and ready obedience to the gods; they declare their joy in the pursuit of a life of piety (1002-1011), repeat the invocation of justice (1012-1016), and close by calling upon Dionysos to appear and bring into the toils of death the disturber of the bacchantes (1017-1023). The dochmiae rhythm is in keeping with the agitation of the Chorus.

977. *Λύστας κύνες:* the Erinyes. In Aesch. *Cho.* 1054, Soph. *El.* 1388 also, they are called *κύνες*.

ἀνοιστρήσατέ νυν
 980 ἐπὶ τὸν ἐν γυναικομίμῳ στολᾶ,
 Μαινάδων τὸν κατάσκοπον λυσσώδη.
 μάτηρ πρῶτά νυν λευρᾶς ἀπὸ πέτρας ἦ
 σκόπελος ὄψεται
 δοκεύοντα, Μαινάσιν δ' ἀπύσει.
 985 τίς ὅδε Καδμείων
 μαστῆρος ὁρθρεύων
 ἐσ ὄρος ἐσ ὄρος ἔμολος ἔμολεν, ὁ Βάκχαι;
 τίς ἄρα νυν ἔτεκεν;
 οὐ γὰρ ἔξ αἰματος γυναικῶν ἔφυ,
 990 λεαίνας δέ τινος ὅδος ἡ Γοργόνων
 Λιβυστσᾶν γένος.
 ἵτω δίκα φανερὸς ἵτω ξιφηφόρος
 φονεύοντα λαιμῶν διαμπάξ
 995 τὸν ἄθεον ἄνομον ἄδικον Ἐχίονος
 τόκου γηγενῆ.

979. *νύν*: for *αὐτάς*, but in 982 for *αὐτόν*.

980. *γυναικομίμῳ*: cf. Frg. 185, *γυναικομίμῳ διαπρέπεις μορφώματι*.

981. *Μαινάδων*: dependent upon *κατάσκοπον*, as in 956.

982 f. *ἀπὸ πέτρας*: with *δοκεύοντα*. — *ἢ σκόπελος*: sc. ἐστι, where is a lookout. Cf. Ion, 714, δειράδες Παρνασοῦ πέτρας χονσαὶ σκότελον οὐράνιον θέδραν. The prediction of these lines is not in conformity with the result. Cf. 1070 ff. The Ms. reading *ἢ σκόλοτος* would be supported by the facts, if there were any good authority for taking *σκόλοψ*, as many of the commentators do, in the sense of *tree*. A satisfactory emendation is wanting.

985. *Καδμείων*: with *μαστῆρος*. 990 f. is against the connection with *τίς*.

986. *ὁρθρεύων*: substituted by Weck-

lein for the impossible Ms. reading, and explained, *early in the morning*, lit. *rising early*. Against this emendation is the fact that the early morning would have been long since past. Cf. 677 ff. The simplest of the numerous suggestions is *δριθρόμων*, made after the analogy of *δριθράτης*. In that case the last syllable of the bacchius is resolved (H. 1126 p.), though in the corresponding verse of the antistrophe it is unresolved. Translate, *this spy upon mountain-ranging Thebans*.

991. *Λιβυστσᾶν*: the Schol. on Pind. P. x. 72 says that some placed the Gorgons among the Aethiopians, towards the east and south, others at the extremity of Lybia, toward the west.

992. *φανερός*: used here as an adj. of two endings. H. 225 a; G. 63, n.

'Αντιστοφή.

ὅς ἀδίκω γνώμα παρανόμῳ τ' ὄργῳ
περὶ τὰ Βάκχι ὄργιά τε θεᾶς ματρὸς
μανείσῃ πραπίδι

1000 παρακόπω τε λήματι στέλλεται
τὰν ἀνίκατον ὡς κρατήσων νίκαν.
γνώμαν σώφρονα θνατοῖς ἀπροφασίστοις
εἰς τὰ θεῶν ἔφυ
βροτείαν τ' ἔχειν ἀλυπος βίος.

1005 τὸ σοφὸν οὐ φθονῶ.
χαίρω θηρεύον-
σα τάδ' ἔτερα μεγάλα φανέρος ἄγοντ' ἀεὶ¹
ἐπὶ τὰ καλὰ βίον,
ἡμαρ εἰς νύκτα τ' εὐαγοῦντ' εὐσεβεῖν,
1010 τὰ δ' ἔξω νόμιμα δίκας ἐκβαλόν-
τα τιμᾶν θεούς.

996. **γηγενῆ**: cf. 538 ff. The word contains an allusion to Pentheus's want of apprehension for the higher truth.

997 ff. **ὅς κτλ.**: since he, etc., the ground of the preceding appeal to justice.

998. **περὶ τὰ ὄργια**: as regards the rites, explaining ἀδίκῳ . . . ὄργῳ.—**θεᾶς ματρός**: Kybele. Cf. 78, 131.

1001. **τὰν ἀνίκατον νίκαν**: the victory not to be won. The Ms. in 1001–1011 abounds in difficulties, which numerous conjectures have done little to relieve. The words of Brunck are still applicable, who says of these verses, “Praeterea lector, nisi si quis in eorum emendatione ingenii vires experiri velit; sed id non ante adgreditur quam Divae Critiae litteraverit.”

1002 ff. “To preserve the mind in prudence (*σώφρονα*), and in a mood

befitting mortals (*βροτείαν*) brings (lit. *is, ἔφυ*) a painless life to men who are prompt to obey (*ἀπροφασίστοις*) in things pertaining to the gods.”—**βροτείαν**: cf. 396, *θνητά*.

1005. **τὸ σοφόν**: see on 203.

1007 f. **μεγάλα φανερά**: in 1198 *μεγάλα καὶ φανερά*.—**ἄγοντα κτλ.**: construe, *ἀεὶ ἄγοντα βίον ἐπὶ τὰ καλὰ*. Cf. Frg. 671, δ δ' εἰς τὸ σῶφρον ἐπὶ δρεπήν τ' ἄγων ἔρως ζῆλωτος ἀνθρώπουσιν.

1009. **ἡμαρ κτλ.**: lit. throughout the day and into the night, i.e. day and night. Cf. 425, H. F. 505, ἐξ ἡμέρας εἰς νύκτα μὴ λυπούμενοι, Soph. Ant. 340, ἔτος εἰς ἔτος.—**εὐαγοῦντα**: with the indefinite subj. of *εὐσεβεῖν*.—*εὐσεβεῖν, τιμᾶν* (1011): apps. to τάδε.

1010. **τὰ ἔξω νόμιμα δίκας**: those usages that violate the right. Cf. 331, also Andr. 787, μηδὲν δίκας ἔξω κράτος ἐν θαλάμοις καὶ πόλει δύνασθαι.

ἴτω δίκα φανερὸς ἵτω ξιφηφόρος
φονεύουσα λαιμῶν διαμπάξ
1015 τὸν ἄθεον ἄνομον ἄδικον Ἐχίονος
τόκον γηγενῆ.

φάνηθι ταῦρος ἢ πολύκρανος ἵδεν
δράκων ἢ πυριφλέγων
ὅρασθαι λέων.
1020 ἶθ', ὁ Βάκχε, θηραγρευτὴ Βακχᾶν
γελῶντι προσώπῳ περίβαλε
βρόχον ἐπὶ θανάσιμον
ἀγέλαν πεσόντι τὰν Μαινάδων.

'Ἐπωδός.

ΑΓΓΕΛΟΣ.

ὦ δῶμ' ὁ πρύν ποτ' ηὐτύχεις ἀν' Ἑλλάδα,
1025 Σιδωνίου γέροντος, ὃς τὸ γηγενὲς
δράκοντος ἔσπειρ' ὄφεος ἐν γύαις θέρος,
ὣς σε στενάζω, δούλος ὧν μέν, ἀλλ' ὅμως.
[χρηστοῖσι δούλοις συμφορὰ τὰ δεσποτῶν.]

1012 ff. Upon the Ephymnion, see on 897.

1017. **ταῦρος**: as a bull. See on 100. Nonnos (*Dionys.* xi. 43 ff.) describes the god as taking the form of the serpent, the lion, and other animals. See Introd. p. 11.

1019. **ὅρασθαι**: the act., as above in *ἵδεν*, is generally used in this idiom. H. 952 a; G. 261, 2, Rem.

1020 ff. The text is uncertain; as it stands, construe, γελῶντι προσώπῳ (dat. of manner) περίβαλε βρόχον θηραγρευτὴ Βακχᾶν πεσόντι ἐπὶ θανάσιμον ἀγέλαν, i.e. τὰν Μαινάδων.—**θηραγρευτὴ Βακχᾶν**: the pursuer of the Bacchantes.

—**βρόχον**: explained by πεσόντι . . . Μαινάδων.—**πεσόντι ἐπὶ κτλ.**: lit. when he attacks, i.e. let him attack a deadly

band. — **θανάσιμον**: contains the leading idea.

1024–1392. THE EXODOS. The unfolding of the *denouement* begins with the messenger's tidings.

1026. **δράκοντος ὄφεος**: *dragon*. Upon the tautology, cf. 1365, ὄρνιν κύκνου, *Iph.* T. 1089, ὄρνις ἀλκυών, *Hom.* Il. v. 783, συστάπτοισιν, *ibid.* xvii. 389, ταύροιο βοός. Cf. also the Schol. on *Or.* 479, γένος μὲν ὁ ὄφης, εἶδος δὲ ὁ δράκων.—**ἐν γύαις**: superfluous after γηγενές. Cf. *Phoen.* 668, γαπετεῖς δικάνω ὀδόντας εἰς βαθυσπέρους γύας.

1027. **ἀλλ' ὅμως**: cf. Ar. *Acharn.* 956, πάντως μὲν οὔσεις οὐδὲν ὑγίεις, ἀλλ' ὅμως.

1028. The line is interpolated from Med. 54, where it is followed by **κακῶς πίτνοντα**, requisite to the sense.

ΧΟΡΟΣ.

τί δ' ἔστιν; ἐκ Βακχῶν τι μηνύεις νέον;

ΑΓΓΕΛΟΣ.

1030 Πενθεὺς ὄλωλε, παῖς Ἐχίονος πατρός.

ΧΟΡΟΣ.

ἄναξ ὁ Βρόμιε· θεὸς φαίνει μέγας.

ΑΓΓΕΛΟΣ.

πῶς φήσ; τί τοῦτ' ἔλεξας; ἢ ἐπὶ τοῖς ἐμοῖς
χαίρεις κακῶς πράσσουσι δεσπόταις, γύναι;

ΧΟΡΟΣ.

εὐάζω ξένα μέλεσι βαρβάροις·

1035 οὐκέτι γὰρ δεσμῶν ὑπὸ φόβῳ πτήσσω.

ΑΓΓΕΛΟΣ.

Θῆβας δ' ἀνάνδρους ὥδ' ἄγεις * * * * ;

ΧΟΡΟΣ.

δ' Διόνυσος δ' Διὸς παῖς, οὐ Θῆβαι
κράτος ἔχουσ' ἐμόν.

ΑΓΓΕΛΟΣ.

συγγυνωστὰ μέν σοι, πλὴν ἐπ' ἐξειργασμένοις

1030. **παῖς πατρός**: a common form of expression where the character of the father is thought of. Cf. *Tro.* 723, *λέξας ἀρίστον παῖδα μὴ τρέφειν πατρός*, also Soph. *El.* 341, 365, *Phil.* 3. The idea here is, “the child of so illustrious a father as Echion.”

1031. The dochmiac rhythm is appropriate to the excitement into which the Chorus are thrown by the news of Pentheus’s death. The same rhythm is continued in 1034–5, 1037–8, 1041–2.

1034. **ξένα**: fem.—**βαρβάροις**: *ξένοις*.

1036. There seems to be a lacuna here covering the end of this verse and perhaps also another verse.—**ἀνάνδρους** **ώδε**: i.e. to such a degree that it will endure this contempt of its prince; some such thought as this may have been expressed in the words that followed. Cf. Soph. *O. C.* 917, *καὶ μοι πόλιν κένανδρον ἢ δούλην τινὰ ἔδοξα εἶναι, καμὲν σον τῷ μηδενί*.—**ἄγεις**: *thinkest*.

1038. **ἐμόν**: *over me*. H. 694; G. 147, n. 1.

1040 κακοῖσι χαίρειν, ὥ γυναικες, οὐ καλόν.

ΧΟΡΟΣ.

ἔννεπέ μοι, φράσον, τίνι μόρῳ θυήσκει
ἄδικος ἄδικά τ' ἐκπορίζων ἀνήρ;

ΑΓΓΕΛΟΣ.

ἐπεὶ θεράπνας τῆσδε Θηβαίας χθονὸς
λιπόντες ἔξεβημεν Ἀσωποῦ ρόάς,
1045 λέπας Κιθαιρώνειον εἰσεβάλλομεν
Πενθεύς τε κάγω, δεσπότη γὰρ εἰπόμην,
ἔνεος θ' ὃς ἡμῶν πομπὸς ἦν θεωρίας.
πρῶτον μὲν οὖν ποιηρὸν ὕζομεν νάπος,
τά τ' ἐκ ποδῶν σιγηλὰ καὶ γλώσσης ἅπο
1050 σώζοντες, ὡς ὁρῷμεν οὐχ ὁρώμενοι.
ἥν δ' ἄγκος ἀμφίκρημνον, ὕδασι διάβροχον,
πεύκαισι συσκιάζον, ἐνθα Μαινάδες
καθῆντ' ἔχουσαι χεῖρας ἐν τερπνοῖς πόνοις.
αἱ μὲν γὰρ αὐτῶν θύρσον ἐκλελοιπότα
1055 κισσῷ κομήτην αὐθίς ἔξανέστεφον,
αἱ δ' ἐκλιπούσαι ποικίλ' ὡς πῶλοι ζυγά,

1043. θεράπνας: *abodes*. — χθονός: see on 664.

1044. ἔξεβημεν: trans. H. 712 c.

1045. λέπας: see on 677.

1048. ὕζομεν: the poets sometimes use ζω, θάσσω, ἡμαι, and similar verbs as trans. Cf. Aesch. *Aj.* 183, σέλμα ἡμένων, Soph. *Aj.* 249, ζυγὸν ἔξόμενον. H. 712 b.

1049 f. τὰ . . . σώζοντες: *with noiseless foot and silent tongue*, more lit. *keeping silent the sound from foot and tongue*.

1052. συσκιάζον: *casting thick shade*, said poetically of the place.

1055. κισσῷ: commonly construed with κομήτην, but better with ἐκλελοιπότα, since the latter by itself can hardly suggest the appropriate meaning. Translate, *which had lost its crown of ivy*, lit. *wanting in respect to ivy*. For the dat. instead of the gen., cf. Thuc. vi. 69, προθυμίᾳ Ἑλλιπεῖς. — κομήτην ἔξανέστεφον: *were wreathing with a garland*, lit. so that it was garlanded.

1056. ὡς πῶλοι κτλ.: cf. Or. 44, δεμνίων ἄπο πηδᾶ δρομαῖος, πῶλος ὡς ἄπο ζυγοῦ. — ἐκλιπούσαι: to be joined with πῶλοι, as the text stands; and the

βακχεῦον ἀντέκλαζον ἀλλήλαις μέλος.

Πενθεὺς δ' ὁ τλήμων θῆλυν οὐχ ὄρῶν ὅχλου
ἔλεξε τοιάδ'. ὦ ξέν' οὖ μὲν ἔσταμεν,
1060 οὐκ ἐξικνοῦμαι Μαινάδων ὅποι μόθων
ὅχθον δ' ἐπεμβὰς ἡ ἐλάτην ὑψαύχενα
ἴδοιμ' ἀν δρθῶς Μαινάδων αἰσχρουργίαν.
τούντεῦθεν οἵδη τοῦ ξένου θέαμ' ὄρω·
λαβὼν γὰρ ἐλάτης οὐράνιον ἄκρον κλάδον
1065 κατῆγεν, ἥγεν, ἥγεν εἰς μέλαν πέδον·
κυκλοῦτο δ' ὥστε τόξον ἡ κυρτὸς τροχὸς
τόρνῳ γραφόμενος περιφορὰν ἐλικοδρόμον.
ὡς κλῶν' ὅρειον ὁ ξένος χεροῦν ἄγων
ἐκαμπτεν εἰς γῆν, ἔργματ' οὐχὶ θυητὰ δρῶν.
1070 Πενθέα δ' ἰδρύσας ἐλατίνων ὅζων ἔπι,
ὅρθον μεθίει διὰ χερῶν βλάστημ' ἄνω
ἀτρέμα, φυλάσσων μὴ ἀναχαιτίσειε νιν.

thought seems to be that some of the Maenads are bounding along answering one another with bacchic songs, just as colts spring from the yoke, neighing to one another. It is not improbable, however, that a verse has fallen out.—*ποικίλα* ζυγά: the epithet is used as in the Homeric ἄρματα ποικίλα, *Il.* v. 239.

1060. Construe, οὐκ ἐξικνοῦμαι (*sc.* δῆθαλμοῖς) ὅποι μόθων Μαινάδων, *sc.* ἔστι, “I cannot see the place where the Maenads are holding their dance.”—μόθων: a coarse dance, according to the Schol. on Ar. *Eg.* 697.

1063. θέαμα: *a wondrous sight.* Cf. 760.

1064. οὐράνιον: in the sense of οὐρανόμηκες. Cf. *Tro.* 1087, *τείχεα* Κυκλώπι' οὐράνια.

1065. κατῆγεν κτλ.: the force of the preposition extends to the following verbs. Cf. *Hec.* 167, ἀπωλέσατ'

ώλέσατε, *Med.* 1252, *κατίθετ'* θέτε. — The repetition of the verb pictures the gradual bending of the tree.

1066 f. ὥστε . . . ἐλικοδρόμον: *like a bow, or rounded wheel whose encircling outline is marked off with the compasses,* lit. *marked off as to its outline.* Cf. *Frg.* 385, where the letter Theta is described as follows: κύκλος τις ὡς τόρνοισιν ἐκμετρόμενος, ὥστος δ' ἔχει σημεῖον ἐν μέσῳ σαφές. This use of *περιφορά* for *περιφέρεια* does not seem to occur elsewhere, and in so far is against the reading ἐλικοδρόμον adopted in the text.

1068. ὡς κτλ.: the thought of the principal sentence is taken up again after the comparison, as in the Homeric similes. For other traces of the epic style in the ἀγγελικαὶ ρήσεις, see on 1056, 100.

1072. ἀτρέμα: *gently, slowly.* — ἀναχαιτίσει: in strict use said of a horse

δρθὴ δ' ἐς δρθὸν αἰθέρ' ἐστηρίζετο
ἔχουσα νάτοις δεσπότην ἐφῆμενον.

1075 ὕφθη δὲ μᾶλλον ἡ κατεῖδε Μαινάδας·
ὅσον γὰρ οὕπω δῆλος ἦν θάσσων ἄνω,
καὶ τὸν ἔνον μὲν οὐκέτ' εἰσορᾶν παρῆν,
ἐκ δ' αἰθέρος φωνή τις, ὡς μὲν εἰκάσαι
Διόνυσος, ἀνεβόησεν· ὃ νεάνιδες,

1080 ἄγω τὸν ὑμᾶς κάμε τάμα τ' ὅργια
γέλων τιθέμενον· ἀλλὰ τιμωρεῦσθε νιν.
καὶ ταῦθ' ἄμ' ἥγόρενε καὶ πρὸς οὐρανὸν
καὶ γαῖαν ἐστήριζε φῶς σεμνοῦ πυρός.
σύγησε δ' αἰθήρ, σῆγα δ' εὐλειμος νάπη

1085 φύλλ' εἶχε, θηρῶν δ' οὐκ ἀν ἥκουσας βοήν.
αἱ δ' ὡσὶν ἥχὴν οὐ σαφῶς δεδεγμέναι
ἔστησαν ὕφθα καὶ διήνεγκαν κόρας.
ὅ δ' αὐθὶς ἐπεκέλευσεν· ὡς δ' ἐγνώρισαν
σαφῆ κελευσμὸν Βακχίου Κάδμου κόραι,

1090 ὥξαν πελείας ὠκύτητ' οὐχ ἥσσονες,
[ποδῶν ἔχουσαι συντόνοις δρομήμασι]

that rears and throws its rider. The figure is continued in 1074, *νάτοις*.

1073. *And it rose upright high into the air.* — **δρθόν**: not strictly applicable to *αἰθέρα*, but repeated in the sense of *rising straight up*, to intensify the picture of Pentheus's elevation.

1076. **ὅσον οὕτω**: scarcely. H. 1035 b; Kühn. 555, A 7.

1077. **καὶ**: where the English idiom uses *when*, a common const. Cf. 1082, Soph. *Ant.* 1186, *τυγχάνω κλῆθρα χαλῶσα, καὶ με φθόγγος βάλλει.*

1078. **φωνή τις**: cf. *Iph. T.* 1385, *ναὸς δὲ ἐκ μέσης ἐφέγξατο βοή τις*, Soph. *O. T.* 1623, *φρέγμα δὲ ἐξαίφνης τινὸς θάυκεν.*

1079. **Διόνυσος**: instead of **Διονύσου** with an implied *φωνή*. Cf. H. F. 1002, *ἥλθεν εἰκών, ὡς ὕραν ἐφαίνετο, Παλλάς*. — **νεάνιδες**: doubtless applicable to the most of the Theban bacchantes, though not to their leader, Agave.

1081. **γέλων**: pred. with *ὑμᾶς . . . ὅργια*. Cf. Hdt. III. 29, *γέλωτα ἐμὲ θήσεσθε*.

1087. **ἔστησαν ὕφθα**: sc. *τὰ ἀτα*, pricked up their ears. Cf. Soph. *El.* 27, *ὅρθὸν οὖς ἵστησιν*.

1090. **πελείας κτλ.**: cf. Soph. *O. C.* 1081, *ἀελλαία ταχύρρωστος πελείας*.

1091. This verse might be construed here, if *ἥσσονα* be substituted

μήτηρ Ἀγαύη σύγγονοί θ' ὁμόσποροι
πᾶσαι τε Βάκχαι· διὰ δὲ χειμάρρου νάπης
ἀγμῶν τ' ἐπήδων θεοῦ πνοαῖσιν ἐμμανεῖς.
1095 ὡς δ' εἶδον ἐλάτη δεσπότην ἐφῆμενον,
πρῶτον μὲν αὐτοῦ χερμάδας κραταιβόλους
ἔρριπτον, ἀντίπυργον ἐπιβάσαι πέτραν,
δῖοισί τ' ἐλατίνοισιν ἥκοντίζετο·
ἄλλαι δὲ θύρσους ἔεσαν δι' αἰθέρος
1100 Πενθέως, στόχον δύστηνον· ἀλλ' οὐκ ἤνυτον.
κρεῖσσον γὰρ ὑψος τῆς προθυμίας ἔχων
καθῆστο τλήμων, ἀπορίᾳ λελημμένος.
τελος δὲ δρυῖνοις συντριανοῦσαι κλάδοις
ρίζας ἀνεσπάρασσον ἀσιδήροις μοχλοῖς.
1105 ἐπεὶ δὲ μόχθων τέρματ' οὐκ ἐξήνυτον,
ἔλεξ Ἀγαύη· φέρε, περιστᾶσαι κύκλῳ
πτόρθου λάβεσθε, Μαινάδες, τὸν ἀμβάτην
θῆρ' ὡς ἐλωμεν, μηδ' ἀπαγγείλῃ θεοῦ
χοροὺς κρυφαίους. αἱ δὲ μυρίαν χέρα

for ἄστονες, or τρέχουσαι for ἔχουσαι.
It is, however, quite superfluous.

1096. **αὐτοῦ**: gen. with ἔρριπτον, as with verbs of *aiming at*. Cf. 1099, ἔεσαν Πενθέως.—**κραταιβόλους**: nearly equiv. to *κραταῖς*. Instead of an adverb, the poets often join to the subj. or obj. an adj. formed by composition with the stem of the verb, or that of a synonymous verb. Cf. 1111, *χαμαπετής πίπτει*, *Med.* 277, *πανώλης ἀπόλλυμα*.

1097. **ἀντίπυργον**: *towering opposite*. Cf. Aesch. *Eum.* 687, *πόλιν τὴν δύνατιπυργον ἀντεπύργασσαν*, i.e. reared the fortress of the Areopagus over against the Acropolis.

1098. **ἥκοντίζετο**: lit. *was aimed at*. The subj. is Pentheus. For a similar change of subj. cf. 1124.

1100. **στόχον δύστηνον**: *a pitiable aim*. See on 9.—**οὐκ ἤνυτον**: *did not accomplish*, sc. their object.

1101. **κρεῖσσον ὑψος τῆς προθυμίας**: cf. Aesch. *Ag.* 1376, *ὑψος κρείσσον ἐκπηδήματος*.—**τῆς προθυμίας**: sc. τῶν Βακχῶν. Pentheus sat so high, that the bacchantes in spite of their most eager efforts could not reach him.

1102. **λελημμένος**: rare for *εἰλημμένος*. Cf. *Ion*, 1113, *Cycl.* 433. Kühn. 343.

1103. **συντριανοῦσαι**: *shivering in pieces*, lit. *with the trident*. See on 348.

1104. **ἀσιδήροις μοχλοῖς**: repeats δρυῖνοις κλάδοις, expressing wonder at the deed of the bacchantes.

1109. **μυρίαν χέρα**: cf. *Tro.* 1163, *μυρίου χερός*, *Phæn.* 441, *μυρίαν λαγχην*.

1110 προσέθεσαν ἐλάτη καξανέσπασαν χθονός.
 ήψοῦ δὲ θάσσων ὑψόθεν χαμαιπετής
 πίπτει πρὸς οὖδας μυρίους οἰμώγμασι
 Πενθεύς· κακοῦ γὰρ ἔγγὺς ἀν ἐμάνθανε.
 πρώτη δὲ μῆτηρ ἥρξεν ἱερία φόνου

1115 καὶ προσπίτνει νιν· ὃ δὲ μίτραν κόμης ἄπο
 ἔρριψεν, ὡς νιν γνωρίσασα μὴ κτάνοι
 τλήμων Ἀγαύη, καὶ λέγει παρηίδος
 ψαύων· ἔγώ τοι, μῆτερ, εἰμὶ παῖς σέθεν
 Πενθεύς, ὃν ἔτεκες ἐν δόμοις Ἐχίονος.

1120 οἴκτειρε δ' ὁ μῆτέρ με μηδὲ ταῖς ἐμαῖς
 ἀμαρτίαισι σπέρμα σὸν κατακτάνης.
 ἦ δ' ἀφρὸν ἔξιεῦσα καὶ διαστρόφους
 κόρας ἐλίσσουσ', οὐ φρονοῦσ' ἢ χρὴ φρονεῖν,
 ἐκ Βακχίου κατείχετ', οὐδὲ ἔπειθέ νιν.

1125 λαβοῦσα δ' ᾳλεναις ἀριστερὰν χέρα,
 πλευραῖσιν ἀντιβᾶσα τοῦ δυσδαιμονος
 ἀπεσπάραξεν ὕμον, οὐχ ὑπὸ σθένους,
 ἀλλ' ὁ θεὸς εὐμάρειαν ἐπεδίδον χεροῖν.
 Ἰνὼ δὲ τάπῃ θάτερ' ἔξειργάζετο

1130 ρήγγηνσα σάρκας, Αὐτονόη τ' ὄχλος τε πᾶς
 ἔπειχε Βακχῶν· ἦν δὲ πᾶσ' ὅμοι βοή,
 ὃ μὲν στενάζων ὅσον ἐτύγχανεν πνέων,

1114. *ἱερία*: as priestess, with reference to the sacrifice which she offers to Dionysos in killing Pentheus. Cf. 1246.

1120. *οἴκτειρε* δ' ὁ μῆτέρ με: upon the order, cf. 1381, *Hec.* 432, *κόμις* 'Οδυσσεῖν με.

1124. *ἔπειθε*: the subj. is Pentheus.

1126. *ἀντιβᾶσα*: pressing her foot against.

1129. *τάπῃ θάτερ'* *ἔξειργάζετο*: lit.

performed the task upon the other side.
Cf. Ovid, *Met.* III. 722, *dextramque precantis abstulit; Inoo lace-rata est altera raptu.*

1131. *ἔπειχε*: sc. αὐτῷ, pressed upon him. — *πᾶσα βοή*: every kind of cry, explained by what follows.

1132. ὃ μὲν στενάζων: as if ἐβδῶν had been used in the preceding clause, while the corresponding member, *αλλ'* δ' ἡλαλαζον, changes to the independent

αἱ δὲ ἡλάλαζον. ἔφερε δὲ ἡ μὲν ὠλένην,
 ἡ δὲ ἵχνος αὐταῖς ἀρβύλαις· γυμνοῦντο δὲ
 1135 πλευραὶ σπαραγμοῖς· πᾶσα δὲ ἥματωμένη
 χείρας διεσφαίρετε σάρκα Πενθέως.
 κεῖται δὲ χωρὶς σῶμα, τὸ μὲν ὑπὸ στύφλους
 πέτραις, τὸ δὲ ὕλης ἐν βαθυξύλῳ φόβῃ,
 οὐ ράδιον ζήτημα· κράτα δὲ ἄθλιον,
 1140 ὅπερ λαβοῦσα τυγχάνει μῆτηρ χεροῖν,
 πήξασ' ἐπ' ἄκρον θύρσον ὡς ὀρεστέρου
 φέρει λέοντος διὰ Κιθαιρῶνος μέσον,
 λιποῦντος ἀδελφὰς ἐν χοροῖσι Μαινάδων.
 χωρεῖ δὲ θήρᾳ δυσπότμῳ γαυρουμένη
 1145 τειχέων ἔσω τῶνδ', ἀνακαλοῦσα Βάκχιον
 τὸν ἔνγκυναγον, τὸν ἔννεργάτην ἄγρας,
 τὸν καλλίνικον, ἡ δάκρυνα νικηφορεῖ.
 ἐγὼ μὲν οὖν τῇδε ἐκποδῶν τῇ ἔνυμφορᾷ
 ἀπειμ', Ἀγαύην πρὶν μολεῦν πρὸς δώματα.
 1150 τὸ σωφρονέν δὲ καὶ σέβειν τὰ τῶν θεῶν
 κάλλιστον· οἷμαι δὲ αὐτὸν καὶ σοφώτατον
 θηητοῖσιν εἶναι κτῆμα τοῖσι χρωμένοις.

const. Cf. Heracl. 39, δυοῖν γερόντοιν
 δὲ στρατηγεῖται φυγὴ· ἐγὼ μὲν ἀμφὶ¹
 τοσδε καλχαίνων τέκνοις, ἡ δὲ αὖ τὸ
 θῆλυν γένος σφέτει.

1134. **ἵχνος**: foot.—**αὐταῖς**: see on
 946.

1135. **πλευραὶ**: ribs. The bacchantes
 laid bare the ribs by tearing off
 the flesh.

1137. **χωρὶς**: scattered.

1138. **βαθυξύλῳ**: instead of **βαθυ-**
ξύλου. See on *βοτρυώη*, 534.

1144. Cf. Accius, *Bacch.* Frg. xvii.
 quanta in venando adfecta
 est laetitudine.

1146 f. **τὸν . . . καλλίνικον**: see on
 725.—ἡ κτλ.: she who wins but tears
 as the victor's prize.

1148. **ἔνυμφορᾳ**: for the case, cf.
Supp. 1113, ἐκποδῶν εἶναι νέοις, *Or.*
 548, τοῖς λόγοισιν ἐκποδῶν. The const.
 in its origin is the dat. of interest.

1151. **αὐτόν**: i.e. τὸ σωφρονέν κτλ.

1152. **τοῖσι χρωμένοις**: sc. αὐτῷ, i.e.
 τὸ σωφρονέν κτλ. For the meaning
 of **χρωμένοις**, cf. 431.—The messenger
 withdraws.

1153–1167: The Chorus break out
 into exultation over the triumph of
 Dionysos, but are interrupted by the

ΧΟΡΟΣ.

ἀναχορεύσωμεν Βάκχιον,
 ἀναβοάσωμεν ἔνυμφορὰν
 1155 τὰν τοῦ δράκοντος ἐκγενέτα Πενθέως,
 ὃς τὰν θηλυγενῆ στολὰν
 νάρθηκά τε πιστὸν Ἀιδαν
 ἔλαβεν εὐθυρσον,
 ταῦρον προηγητῆρα συμφορᾶς ἔχων.
 1160 Βάκχαι Καδμεῖαι,
 τὸν καλλίνικον κλεινὸν ἐξεπράξατε
 εἰς γόον, εἰς δάκρυα.
 καλὸς ἄγών, ἐν αἴματι στάζουσαν
 χέρα περιβαλεῖν τέκνου.
 1165 ἀλλ' εἰσορῶ γὰρ εἰς δόμους ὁρμωμένην
 Πενθέως Ἄγαύην μητέρ' ἐν διαστρόφοις
 ὅσσοις, δέχεσθε κῶμον εὐίου θεοῦ.

entrance of Agaeus. Verses 1165-7
are spoken by the Coryphaeus.

1156. **θηλυγενῆ**: equiv. to **θήλειαν**.
The composition with -γενῆς, as with -ειδῆς, -άδης, -ήρης, often merely serves to give the word a fuller sound, a favorite feature in the style of the Tragedies.

1157 f. **νάρθηκα εὐθυρσον**: *the shapely thyrsus.* Cf. Hipp. 773, εῦδοξος φάμα, Med. 200, δάίτες εὐδειπνοι, H. F. 689, εὐπαι γάνος, a form of expression, common with Euripides, in which the last part of the compound is redundant. See on *κραταιβόλους*, 1096.
 — **πιστὸν Ἀιδαν**: app. to *νάρθηκα*, and commonly translated *certain death*; but the text seems to be incorrect. Βιστονίδων (an epithet of the bacchantes, cf. Hor. Carm. II. 19, 20) has been proposed.

1159. Cf. 920, 1017.

1161 f. **τὸν καλλίνικον . . . εἰς γόον**:
ye have made the victorious god (cf. 1147) glorious in wailing, i.e. in the destruction of his enemies.

1163 f. The text is doubtless corrupt. As it stands, construe, **περιβαλεῖν τέκνου χέρα στάζουσαν** ἐν αἴματι (αὐτῶν). The dat. is the usual const. with **περιβαλεῖν**, but the gen. may be defended by the Homeric phrases, Il. I. 393, **περίσχεο παιδός**, v. 21, **περιβῆναι ἀδελφειοῦ**.

1166. **ἐν**: cf. H. F. 932, **ἐν στροφαῖς σὺν δημάτων**.

1167. **κῶμον**: *revel*, said in irony of Agaeus's exultant entrance with the sign of the god's triumph.—**εὐίου θεοῦ**: cf. 157.

1168-1215. Agaeus enters bearing the blood-stained head of Pentheus.

ΑΓΑΤΗ.

'Ασιάδες Βάκχαι,

Στροφή.

ΧΟΡΟΣ.

τί μ' ὀροθύνεις ω̄;

ΑΓΑΤΗ.

φέρομεν ἐξ ὅρεος

1170 Ἕλικα νεότομον ἐπὶ μέλαθρα,
μακάριον θήραν.

ΧΟΡΟΣ.

ὅρῳ καὶ σε δέξομαι σύγκωμον.

ΑΓΑΤΗ.

ἔμαρψα τόνδ' ἀνευ βρόχων
λέοντος — υ υ — νέον ἵνω,

1175 ω̄ς ὄρᾶν πάρα.

In what follows, the poet unfolds the tragic Peripetia (*ἔστι δὲ περιπέτεια μὲν ἡ εἰς τὸ ἐναντίον τῶν πραττούμενον μεταβολή*, Arist. *Poet.* 11, 1) which was foreshadowed in the words, *δάκρυα νικηφορεῖ*, 1147.—The dialogue between the Chorus and Agaue is at first an excited Kommos (1168–1199) chiefly in the dochmiae rhythm, but in 1200 ff. it becomes calmer and changes to the iambic trimeter.

1168. *ὄροθύνεις*: an epic word, but found also in Aesch. *Prom.* 200.

1169 ff. Plutarch in the Life of Crassus tells the following story touching this passage. After the consul in his expedition against the Parthians had been defeated and slain, his head was cut off and sent to the Parthian king, Orodes. Peace had just been brought about between Orodes and the king of Armenia, and at the banquets following, many of the Greek plays were recited, as both

princes were conversant with Greek literature. In the midst of one of these entertainments, and while an actor was reciting from this play the parts relating to Agaue, the head of Crassus was thrown in. The actor immediately caught up the head, and assuming the frenzy of a bacchante, rendered these words, *φέρομεν . . . θήραν*. This so pleased the listeners, that he went on till he came to the words, *ἔμδν τὸ γέρας*, when Promaxaithres, who had slain Crassus, sprang up and claimed that the head was his prize rather than the actor's.

1170. *Ἕλικα νεότομον*: by the *fresh-cut twig* Agaue means the head of Pentheus, which takes the place of the ivy-wreath, as the ornament of the thyrsus.

1171. *λέοντος ἵνων*: cf. Aesch. *Ag.* 717, *ἔθρεψεν λέοντος ἵνων*, also below, 1196, *λεοντοφυῆ*.—*οὐριβάτα* (cf. 1141, *ὅρεστέρουν*) may have fallen out.

ХОРОΣ.

πόθεν ἐρημίας;

АГАТН.

Κιθαιρῶν

ХОРОС.

τί Κιθαιρών;

АГАТН.

κατεφόνευστέν νιν.

ХОРОС.

τίς ἀ βαλοῦσα πρώτα;

АГАТН.

ἐμὸν τὸ γέρας.

ХОРОС.

1180 *μάκαιρ' Ἀγαύη*

АГАТН.

κληζόμεθ' ἐν θιάσοις.

ХОРОС.

τίς ἄλλα;

АГАТН.

τὰ Κάδμου

ХОРОС.

τί Κάδμου;

АГАТН.

*γένεθλα**μετ' ἐμὲ μετ' ἐμὲ τοῦδ'*
*ἔθιγε θηρός.*1176. *πόθεν ἐρημίας:* sc. *ξυαρψας.*1177. *τί Κιθαιρῶν:* *Kithairon?* Lit. *Why say Kithairon?* *τί* is used thus when the word of another is repeated with surprise. Cf. *Phoen.* 1726, *τί τλάς,*which the Schol. explains, *τί λέγεις τοῦτο τὸ τλάς;* cf. also *Iph. A.* 460, *τί παρθένον,* *Alc.* 807, *τί ζῶσαν,* and below 1181, *τί Κάδμου,* 1184, *τί μετέχω.*1181. *τίς ἄλλα* (fem.): sc. *ἐβαλεν.*

ХОРОΣ.

εὐτυχεῖς τῷδ' ἄγρᾳ.

ΑΓΑΤΗ.

μέτεχέ νυν θοίνας.

Αντιστροφή.

ХОРОС.

τί μετέχω, τλάμων;

ΑΓΑΤΗ.

1185 νέος δὲ μόσχος ἄρτι
τι γένυν ὑπὸ κόρυθος ἀπαλότριχα
κατάκομον θάλλει.

ХОРОС.

πρέπει γένεται θῆρας ἄγραυλος φόβη.

ΑΓΑΤΗ.

οὐάκχιος κυναγέτας
1190 σοφὸς σοφῶς ἀνέπηλος ἐπὶ θήρᾳ
τοῦδε Μαινάδας.

ХОРОС.

οὐάρος ἄναξ ἄγρεύς.

ΑΓΑΤΗ.

ἐπαινεῖς;

ХОРОС.

τί δέ; ἐπαινῶ.

ΑΓΑΤΗ.

τάχα δὲ Καδμεῖοι

1185 ff. *The whelp is young, and below the flowing hair of his head his cheeks are just blooming with soft down. The man and the beast are confused in Agave's disordered fancy.* — γένυν ἀπαλότριχα θάλλει: lit. *is blooming as to his downy cheek.* — κόρυθος: used figuratively of the hair of the head.
— This passage is imitated by Accius,

*Bacch. Frg. viii. ei languo flora nunc demum irrigat genas.*1188. πρέπει ὁστεός: *he is like.* Cf. Soph. *El.* 664, πρέπει ὡς τύραννος εἰσορᾶν. — φόβη: dat. of respect.1193. τί δέ; ἐπαινῶ: the Chorus reflect (*τί δέ*) before expressing approval.

1194. Καδμεῖοι: sc. ἐπαινέσονται.

ΧΟΡΟΣ.

1195 καὶ παῖς γε Πενθεὺς ματέρ'

ΑΓΑΤΗ.

ἐπαινέσεται

ΧΟΡΟΣ.

λαβοῦσαν ἄγραν

ΑΓΑΤΗ.

τάνδε λεοντοφυῆ

ΧΟΡΟΣ.

περισσὰν

ΑΓΑΤΗ.

περισσῶς.

ΧΟΡΟΣ.

ἄγαλλει;

ΑΓΑΤΗ.

γέγηθα

μεγάλα μεγάλα καὶ
φανερὰ τᾶδε γὰ

ΧΟΡΟΣ.

κατειργασμένα.

ΧΟΡΟΣ.

1200 δεῖξόν νυν, ὁ τάλαινα, σὴν νικηφόρον
ἀστοῖσιν ἄγραν ἦν φέρουσ' ἐλήλυθας.

1195. καὶ παῖς κτλ.: uttered in irony like καλὸς ἄγρόν, 1163. The Chorus in their revengefulness toward Pentheus seem to have no pity for the woe of his mother.

1196. τάνδε λεοντοφυῆ: sc. λαβοῦσαν ἄγραν.

1197. περισσὰν (ἄγραν), περισσῶς (λαβοῦσαν): wondrous, in a wondrous way. Both words are understood in

a sense different from that in which they are uttered. Agaue explains her meaning in περισσῶς in 1209.

1199. φανερὰ τᾶδε γὰ: in the sight of this land, i.e. famous throughout this land.—κατειργασμένα: goes with the subj. of γέγηθα and governs μεγάλα κτλ. The Chorus take the word out of the mouth of Agaue.

ΑΓΑΥΗ.

ῳ καλλίπυργον ἀστυ Θηβαίας χθονὸς
 ναίοντες, ἔλθεθ’ ὡς ἵδητε τήνδ’ ἄγραν,
 Κάδμου θυγατέρες θηρὸς ἦν ἡγρεύσαμεν^ν
 1205 οὐκ ἀγκυλητοῖς Θεσσαλῶν στοχάσμασιν,
 οὐ δικτύοισιν, ἀλλὰ λευκοπήχεσι
 χειρῶν ἀκμαῖσι. κἄτα κομπάζεω μάτην
 καὶ λογχοποιῶν ὅργανα κτᾶσθαι χρεών;
 ἡμεῖς δέ γ’ αὐτῇ χειρὶ τόνδε θ’ εἴλομεν
 1210 χωρὶς τέ γ’ ἀθέρος ἄρθρα διεφορήσαμεν.
 ποῦ μοι πατὴρ ὁ πρέσβυς; ἐλθέτω πέλας.
 Πενθεύς τ’ ἐμὸς παῖς ποῦ στιν; αἰρέσθω λαβῶν
 πητῶν πρὸς οἴκους κλιμάκων προσαμβάσεις,
 ὡς πασσαλεύσῃ κράτα τριγλύφοις τόδε
 1215 λέοντος ὃν πάρεμι θηράσασ’ ἔγώ.

1204. θηρός: dependent upon ἦν
 (ἄγραν).

1205. ἀγκυλητοῖς: said of javelins
 which were hurled with the ἀγκύλῃ.
 This was a leathern thong which,
 being wound round the javelin, was
 suddenly unwound at the moment
 the weapon was thrown. In this way
 there was added to the direct motion
 of the javelin a rotary motion about
 the longitudinal axis. See Guhl and
 Koner, *Life of the Greeks and Romans*.
 — Θεσσαλῶν: cf. Hipp. 221, Θεσσαλὸν
 δρπακα, upon which the Schol. remarks,
 Θεσσαλῶν γὰρ εὑρημα τὸ δόρυ.

1207. κομπάζειν μάτην: boast without
 reason, i.e. over the vanquishing of
 beasts by arms, when Agave has
 accomplished this with unaided
 hands.

1209 f. τέ, τέ: both, and, as if the
 second clause were ἄρθρα τε διεφορή-

σαμεν only, and αὐτῇ χειρὶ were joined
 with both clauses. — ἀθέρος: the spear-
 point.

1212. αἰρέσθω λαβῶν: let him take
 and raise. αἰρεσθαι is used here in
 the sense of the active. Cf. Xen.
Hell. vi. 2, 29, αἱρόμενος τὸν ἴστον.

1213. πητῶν: firm. — κλιμάκων
 προσαμβάσεις: lit. steps of the ladders,
 i.e. ladders. Cf. *Phoen.* 480, κλιμάκων
 προσαμβάσεις, 1173, κλίμακος προσαμβά-
 σεις, Aesch. *Theb.* 466, κλίμακος προσ-
 αμβάσεις.

1214. Cf. Aesch. *Ag.* 578, θεοῖς
 λάφυρα ταῦτα τοῖς καθ’ Ἑλλάδα δόμοις
 ἐπασσάλευσαν ἀρχαῖον γάνον.

1216–1329. Kadmos enters, followed
 by attendants who bear upon a bier the fragments of Pentheus’s
 body. Then follows the *anagnorisis*,
 the recognition leading to the *denouement*.

ΚΑΔΜΟΣ.

ἔπεσθέ μοι φέροντες ἄθλιον βάρος
 Πενθέως, ἔπεσθε, πρόσπολοι, δόμων πάρος,
 οὖ σῶμα μόχθων μυρίοις ζητήμασι
 φέρω τόδ' εύρων ἐν Κιθαιρῶνος πτυχαῖς
 1220 διασπαρακτόν, κούδὲν ἐν ταῦτῷ πέδῳ
 λαβών, ἐν ὑλῃ κείμενον δυσευρέτῳ.
 ἥκουστα γάρ του θυγατέρων τολμήματα,
 ἥδη κατ' ἀστυ τειχέων ἐσω βεβώς
 σὺν τῷ γέροντι Τειρεσίᾳ Βακχῶν πάρα.
 1225 πάλιν δὲ κάμψας εἰς ὄρος κομίζομαι
 τὸν κατθανόντα παῖδα Μαινάδων ὑπο.
 καὶ τὴν μὲν Ἀκταίν' Ἀρισταίῳ ποτὲ
 τεκοῦσαν εἶδον Αὐτονόην Ἰνώ θ' ἄμα
 ἔτ' ἀμφὶ δρυμοῖς οἰστροπλῆγας ἄθλιας,
 1230 τὴν δ' εἴπε τίς μοι δεῦρο βακχείῳ ποδὶ¹
 στείχειν Ἀγαύην, οὐδὲν ἄκραντ' ἥκουσαμεν.
 λεύσσω γὰρ αὐτήν, ὅψιν οὐκ εὐδαιμονα.

ΑΓΑΤΗ.

πάτερ, μέγιστον κομπάσαι πάρεστί σοι,

1216. **ἄθλιον βάρος:** cf. Soph. *El.* 1140, where Electra uses the same expression of the ashes of Orestes.

1218. **μόχθων μυρίοις ζητήμασι:** with many a weary search. The gen. expresses quality. Cf. *Iph. A.* 1230, πόνων τιθηνόν ἀποδυνάστροφάς, Aesch. *Prom.* 900, δυσπλάνοις ἀλατέας πόνων, Soph. *El.* 19, μέλαινα ἄστρων εὐφρόνη.

1221. Wecklein regards the line as added, unnecessarily, to supplement οὐδὲν ἐν ταῦτῷ πέδῳ. Most editors, however, retain it.—**δυσευρέτῳ:** hard to find the way through, impenetrable. Others explain it, in which a thing is

hard to find. Either interpretation is forced. Reiske suggests δυσεύρετον referring to σῶμα.

1227 f. Cf. 229 f.

1229. **ἄθλιας:** expressing the feeling awakened by the sight of the οἰστροπλῆγας.

1230. **βακχείῳ ποδὶ:** i.e. with the frenzied step of the Bacchic reveler.

1232. **ὅψιν:** see on 9. Cf. *Or.* 725, εἰσορῶ τόνδε φίλτατον βροτῶν στείχοντα, ἡδέαν ὅψιν.

1233. **μέγιστον:** equiv. to μέγιστον κόμπον. Cf. the expressions μέγα, and μεγάλα λέγειν, φρονεῖν, etc.

πάντων ἀρίστας θυγατέρας σπεῖραι μακρῷ
 1235 θυητῶν· ἀπάσας εἶπον, ἐξόχως δ' ἐμέ,
 ἢ τὰς παρ' ίστοῖς ἐκλιποῦσα κερκίδας
 εἰς μεῖζον ἥκω, θῆρας ἀγρεύειν χεροῦν.
 φέρω δ' ἐν ἀλέναισιν, ὡς ὁρᾶς, τάδε
 λαβοῦσα τάριστεῖα, σοῦσι πρὸς δόμοις
 1240 ὡς ἀν κρεμασθῆ· σὺ δὲ πάτερ δέξαι χεροῦν·
 γαυρούμενος δὲ τοῖς ἐμοῖς ἀγρεύμασι
 κάλει φίλους εἰς δαῖτα· μακάριος γὰρ εἴ,
 μακάριος, ἡμῶν τοιάδ' ἔξειργασμένων.

ΚΑΔΜΟΣ.

ὦ πένθος οὐ μετρητὸν οὐδ' οἶόν τ' ἴδειν,
 1245 φόνον ταλαίναις χερσὸν ἔξειργασμένων.
 καλὸν τὸ θύμα καταβαλοῦσα δαίμοσιν
 ἐπὶ δαῖτα Θήβας τάσδε κάμε παρακαλεῖς.
 οἴμοι κακῶν μὲν πρῶτα σῶν, ἔπειτ' ἐμῶν·
 ὦς ὁ θεὸς ἡμᾶς ἐνδίκως μέν, ἀλλ' ἄγαν
 1250 Βρόμιος ἄναξ ἀπώλεος οἰκεῖος γεγώς.

ΑΓΑΘΗ.

ὦς δύσκολον τὸ γῆρας ἀνθρώποις ἔφυ
 ἐν τὸ ὅμμασι σκυθρωπόν. εἴθε παῖς ἐμὸς
 εὐθηρος εἴη, μητρὸς εἰκασθεὶς τρόποις,
 ὅτ' ἐν νεανίαισι Θηβαίοις ἄμα
 1255 θηρῶν ὀριγνῷτ'. ἀλλὰ θεομαχεῖν μόνον

1245. *ἔξειργασμένων*: sc. ἡμῶν, the const. and in part the words of 1243, being repeated to set the real deed in strong contrast with the supposed deed; *since it is murder* (and not the deed you fancy) *that you have wrought*. The subj. of the partic. is often omitted when the context suggests it. H. 972 a; G. 278, n.

1248. *κακῶν μὲν πρῶτα σῶν*: instead of the usual order, *κακῶν πρῶτα μὲν σῶν*.

1254. *ἐν, ἄμα*: for the redundancy, cf. *Ion*, 717, *πηδᾷ ἄμα σὺν Βάκχαις*.

1255. *ὄριγνῳτο*: the mode is assimilated to that of the leading verb. H. 919 a; G. 235, 1.

οῖός τ' ἐκεῦνος. νουθετητέος, πάτερ,
σούστιν. τίς αὐτὸν δεῦρος ἀν ὄψιν εἰς ἐμὴν
καλέσειεν, ώς ἵδη με τὴν εὐδαιμονα;

ΚΑΔΜΟΣ.

1260 φεῦ φεῦ· φρονήσασαι μὲν οἵ ἐδράσατε,
ἀλγήσετερ ἄλγος δεινόν· εἰ δὲ διὰ τέλους
ἐν τῷδε ἀεὶ μενεῖτερ ἐν φε καθέστατε,
οὐκ εὐτυχοῦσαι δόξετερ οὐχὶ δυστυχεῖν.

ΑΓΑΥΗ.

τί δ' οὐ καλῶς τῶνδες η τί λυπηρῶς ἔχει;

ΚΑΔΜΟΣ.

πρῶτον μὲν εἰς τόνδες αἰθέρος ὅμμα σὸν μέθες.

ΑΓΑΥΗ.

1265 ἴδού· τί μοι τόνδες ἐξυπεῖπας εἰσορᾶν;

ΚΑΔΜΟΣ.

ἔθετος η σοι μεταβολὰς ἔχειν δοκεῖ;

ΑΓΑΥΗ.

λαμπρότερος η πρὸν καὶ διπετέστερος.

ΚΑΔΜΟΣ.

τὸ δὲ πτοηθὲν τόδες ἔτι σῇ ψυχῇ πάρα;

1257 f. σούστιν: σοὶ ἔστιν. — τίς
ἄν καλέσειεν: equiv. to a wish. Similarly πῶς ἄν is often used. Cf. Med.
97, πῶς ἄν δλοίμαν; Hipp. 345, πῶς ἄν
σὺ μοι λέξεις; H. 870 e.

1263. The question shows that Agaue's reason is already beginning to return.

1264 ff. Kadmos seeks first of all to fix the wandering senses of Agaue, and then by awakening her memory to bring her gradually to full consciousness.

1265. ίδού: see on 198.

1267. διπετέστερος: διανγέστερος (Etym. Magn.), clearer.

ΑΓΑΤΗ.

οὐκ οἶδα τοῦπος τοῦτο, γίγνομαι δέ πως
1270 ἔννους μετασταθεῖσα τῶν πάρος φρενῶν.

ΚΑΔΜΟΣ.

κλύοις ἀν οὖν τι κάποκρύναι' ἀν σαφῶς;

ΑΓΑΤΗ.

ώς ἐκλέλησμαί γ' ἀ πάρος εἴπομεν, πάτερ.

ΚΑΔΜΟΣ.

εἰς ποιὸν ἦλθες οἴκου νύμεναίων μέτα;

ΑΓΑΤΗ.

σπαρτῷ μ' ἔδωκας, ώς λέγουσ', Ἐχίονι.

ΚΑΔΜΟΣ.

1275 τίς οὖν ἐν οἴκοις πᾶς ἐγένετο σῷ πόσει;

ΑΓΑΤΗ.

Πενθεύς, ἐμῇ τε καὶ πατρὸς κοινωνίᾳ.

ΚΑΔΜΟΣ.

τύνος πρόσωπον δῆτ' ἐν ἀγκάλαις ἔχεις;

ΑΓΑΤΗ.

λέοντος, ως γ' ἔφασκον αἱ θηρώμεναι.

1269 f. If the interruption of the *stichomythia* is not due to the interpolator, it may be designed to mark more vividly the gradual return of Agaue's reason. But see App.

1272. ως, γέ: *yes, for*, with reference to *σαφῶς*. — In saying that she has forgotten her former words, Agaue expresses her consciousness that her former state is passing away; at the

same time the vagueness of her answer shows that her self-possession is not yet complete.

1273. νύμεναίων μέτα: cf. 380, μετὰ αὐλοῦ.

1274. σπαρτῷ: see on 264. — ως λέγουσι: with *σπαρτῷ*.

1276. πατρός: *his father*. — κοινωνίᾳ: *intercourse*.

1278. In the preceding conversa-

ΚΑΔΜΟΣ.

σκέψαι νυν ὁρθῶς, βραχὺς ὁ μόχθος εἰσιδεῖν.

ΑΓΑΤΗ.

1280 ἔa, τί λεύσσω; τί φέρομαι τόδ' ἐν χεροῦ;

ΚΑΔΜΟΣ.

ἄθρησον αὐτὸν καὶ σαφέστερον μάθε.

ΑΓΑΤΗ.

ὅρῳ μέγιστον ἄλγος ἡ τάλαιν' ἔγώ.

ΚΑΔΜΟΣ.

μῶν σοι λέοντι φαίνεται προσεικέναι;

ΑΓΑΤΗ.

οὐκ· ἀλλὰ Πενθέως ἡ τάλαιν' ἔχω κάρα.

ΚΑΔΜΟΣ.

1285 γῆμαγμένον γε πρόσθεν ἢ σὲ γνωρίσαι.

ΑΓΑΤΗ.

τίς ἔκτανέν νιν; πῶς ἐμὰς ἥλθεν χέρας;

ΚΑΔΜΟΣ.

δύστην' ἀλγίθει', ὡς ἐν οὐ καιρῷ πάρει.

ΑΓΑΤΗ.

λέγ', ὡς τὸ μέλλον καρδία πήδημ' ἔχει.

tion Agaue has forgotten the object in her hands, and answers here without looking at it.

1280. **φέρομαι**: upon the voice, *cf.* *Cycl.* 87, ἀμφὶ δὲ αὐχέστι τεύχη φέρονται.

1285. **πρόσθεν** ἢ: see on 747.

1286. **ἐμὰς ἥλθεν χέρας**: upon the acc. *cf.* *Heracl.* 931, χέρας ἵξεσθαι σέθεν.

1287. **ώς . . . πάρει**: the moment of Agaue's first shock of horror at beholding the head of her son is no fitting time to tell her of her part in his death.—**ἐν οὐ καιρῷ**: equiv. to **ἀκαίρως**. See on 395.

1288. **τὸ μέλλον**: *what is coming*, i.e. "what I must hear." The acc. is

ΚΑΔΜΟΣ.

σύ νιν κατέκτας καὶ κασίγνηται σέθεν.

ΑΓΑΤΗ.

1290 *ποῦ δὲ ὠλετός; ηὐ κατ’ οἶκον; ηὐ ποίοις τόποις;*

ΚΑΔΜΟΣ.

οὐπέρ πρὶν Ἀκταίωνα διέλαχον κύνες.

ΑΓΑΤΗ.

τί δὲ εἰς Κιθαιρῶνα ἥλθε δυσδαιμων ὅδε;

ΚΑΔΜΟΣ.

ἐκερτόμει θεὸν σάς τε βακχείας μολών.

ΑΓΑΤΗ.

ἡμεῖς δὲ ἐκεῖσε τίνι τρόπῳ κατήραμεν;

ΚΑΔΜΟΣ.

1295 *ἐμάνητε, πᾶσά τούτη εξεβακχεύθη πόλις.*

ΑΓΑΤΗ.

Διόνυσος ἡμᾶς ὠλεστός, ἄρτι μανθάνω.

ΚΑΔΜΟΣ.

ὑβριν γένεται οὐχ ἡγεῖσθέ νιν.

governed by the trans. phrase *πήδημ^έ χει.* H. 713.

1291. **διέλαχον**: the same as *διεσπάσαντο*, 339.

1293. **ἐκερτόμει κτλ.**: these words do not form an appropriate answer to the question; and, further, it is difficult to account for Agave's question in 1301 after the statement here made. Perhaps *ἐκερτόμει* has dis-

placed *κατασκοπεῖν* or *κατάσκοπος*. Cf. 916, 956, 981. For the const. *ἥλθε κατασκοπεῖν*, *he went to spy out*, cf. Med. 1303, *ἥλθον ἐκσῶσαι*, Iph. A. 678, *χάρει δοθῆναι*, Soph. O. C. 12, *μανθάνειν ἔκουμεν*.

1295. **ἐξεβακχεύθη**: in the same sense as *ἐξέμηνα*, 36.

1297. **ὑβριν**: see on 247.

ΑΓΑΤΗ.

τὸ φίλτατον δὲ σῶμα ποῦ παιδός, πάτερ;

ΚΑΔΜΟΣ.

ἔγὼ μόλις τόδ' ἔξερευνήσας φέρω.

ΑΓΑΤΗ.

1300 ή πᾶν ἐν ἄρθροις συγκεκλημένον καλῶς;

ΚΑΔΜΟΣ.

* * * * *

ΑΓΑΤΗ.

Πενθεῖ δὲ τί μέρος ἀφροσύνης προσῆκ' ἐμῆς;

ΚΑΔΜΟΣ.

νῦμν ἐγένεθ ὅμοιος, οὐ σέβων θεόν.

τοιγάρ συνῆψε πάντας εἰς μίαν βλάβην,
νῦμᾶς τε τόνδε θ', ὥστε διολέσαι δόμους

1305 καῦμ, ὅστις ἀτεκνος ἀρσενῶν παιδῶν γεγώς
τῆς σῆς τόδ' ἔρνος, ὁ τάλαινα, νηδύος
αἴσχιστα καὶ κάκιστα κατθανόνθ' ὁρῶ,
φῶ δῶμ' ἀνέβλεφ', δος συνεῖχες, ὁ τέκνον,
τοῦμὸν μέλαθρον, παιδὸς ἐξ ἐμῆς γεγώς,

1310 πόλει τε τάρβος ἥσθα· τὸν γέροντα δὲ

1300. ή πᾶν κτλ.: sc. ἔξερευνησας.—
ἐν . . . καλῶς: lit. well compact in respect to the parts, i.e. with the parts unsevered. Agave has some foreboding of the real state of the case. The answer of Kadmos must have been somewhat as follows: οὐκ, ἀλλὰ χωρὶς ἐν πέτραις ἐσπαρμένον.

1305. ἀτεκνος ἀρσενῶν παιδῶν: cf. Hdt. I. 109, ἄπαις ἔρσενος γόνου, Soph. O. C. 677, ἀνήνεμον πάντων χειμώνων.—

In *Phoen.* 7, Euripides follows the common legend in making Kadmos the father of Polydoros.

1306 f. ἔρνος κατθανόντα: construction ad sensum. H. 633; G. 138, n. 4.

1308. φῶ ἀνέβλεπε: for the dat. cf. *Ion*, 1467, ἀελίον ἀναβλέπει λαμπάσιν.—
δος συνεῖχες: in his grief Kadmos breaks out into direct address to Pentheus. Upon συνέχω, cf. 392.

οὐδεὶς ὑβρίζειν ἥθελ’ εἰσορῶν τὸ σὸν
κάρα· δίκην γὰρ ἀξίαν ἐλάμβανες.
νῦν δ’ ἐκ δόμων ἄτιμος ἐκβεβλήσομαι
οἱ Κάδμος οἱ μέγας, ὃς τὸ Θηβαίων γένος

1315 ἔσπειρα καξήμησα κάλλιστον θέρος.

ῳ φίλτατ’ ἀνδρῶν—καὶ γὰρ οὐκέτ’ ᾧν ὅμως
τῶν φιλτάτων ἔμοιγ· ἀριθμήσει, τέκνου—
οὐκέτι γενείου τοῦδε θιγγάνων χερί,
τὸν μητρὸς αὐδῶν πατέρα προσπτύξει, τέκνου,
1320 λέγων· τίς ἀδικεῖ, τίς σ’ ἀτιμάζει, γέρον;
τίς σὴν ταράσσει καρδίαν λυπηρὸς ὥν;
λέγ’, ὡς κολάζω τὸν ἀδικοῦντά σ’, ὡς πάτερ.
νῦν δ’ ἀθλιος μέν εἰμ’ ἐγώ, τλήμων δὲ σύ,
οἰκτρὰ δὲ μῆτηρ, τλήμονες δὲ σύγγονοι.

1325 εἰ δ’ ἔστιν ὅστις δαμόνων ὑπερφρονεῖ,
εἰς τοῦδε ἀθρήσας θάνατον ἡγείσθω θεούς.

ΧΟΡΟΣ.

τὸ μὲν σὸν ἀλγῶ, Κάδμε· σὸς δ’ ἔχει δίκην
παῖς παιδὸς ἀξίαν μέν, ἀλγευὴν δὲ σοί.

ΑΓΑΘΗ.

ῳ πάτερ, ὁρᾶς γὰρ τάμ’ ὁσῷ μετεστράφη

* * * * *

1312. ἐλάμβανες: the hypothetical indic. H. 895, note; G. 226, 2. The omission of *ἄν* emphasizes the certainty of the conclusion. Cf. Soph. *El.* 914, οὕτε δρῶσ’ ἐλάνθανεν. Kr. *Spr.* 54, 10, 1.

1317. ἀριθμήσει: see on 588.

1319. τὸν μητρὸς πατέρα: see on 725.

1323 f. ἀθλιος, τλήμων, οἰκτρά, τλήμονες: an *anaphora* in which synonyms are used instead of the same word

repeated. Cf. Soph. *Ant.* '898, φίλη μὲν ἔξειν πατρί, προσφιλῆς δὲ σοί, μῆτερ, φίλη δὲ σοί, κατίγνητον κάρα.

1327. σὸς: instead of *σῆς*. See on *βοτρυώδη*, 534.

1329. Between this line and 1331, which follows immediately in the Ms., there is a lacuna covering Agaue's lament and the beginning of Dionysos's speech. The omission is probably due to the loss of an entire leaf of the earlier Ms. Concerning the

ΔΙΟΝΤΣΟΣ.

* * * * *

1330 δράκων γενήσει μεταβαλών, δάμαρ τε σή,
 1332 ἦν Ἄρεος ἔσχες Ἀρμονίαν θυητὸς γεγώς,
 1331 ἐκθηριωθεῖσ' ὄφεος ἀλλάξει τύπον.
 ὅχον δὲ μόσχων, χρησμὸς ὡς λέγει Διός,
 ἐλᾶς μετ' ἀλόχουν, βαρβάρων ἥγονμενος.
 1335 πολλὰς δὲ πέρσεις ἀναρίθμῳ στρατεύματι

general purport of Agaue's speech, we obtain information from two passages in the Rhetor, Apsines: *παρὰ τῷ Εὐριπίδῃ τοῦ Πενθέως ἡ μῆτηρ Ἀγαύη ἀπαλλαγέστα τῆς μανίας καὶ γωρίσασα τὸν παῖδα τὸν ἑαυτῆς διεσπασμένον κατηγορεῖ μὲν αὐτῆς* (Walz Rhet. Gr. ix. p. 587), and *ἔκαστον γὰρ αὐτὸν τῶν μελῶν ἡ μῆτηρ ἐν ταῖς χερσὶ κρατοῦσα καθ' ἔκαστον αὐτῶν οἰκτίζεται* (*ibid.* p. 590). A portion of Agaue's speech, therefore, consisted of her self-reproach, and her lamentation over the body of Pentheus as she takes the torn parts in her hands. 1330 is recovered from the Schol. on Dion. P. 391, who cites it in connection with 1331. For the restoration of some of the omitted verses, see App.

1330 ff. Dionysos, now in his character as a god, appears above, upon the *θεολογέον*, and announces to Kadmos and his wife, Harmonia, their destiny. Euripides is fond of introducing at the end of his plays prophecies, sometimes based upon later and obscure legends, which follow out the fortunes of his characters beyond the events immediately connected with the play. In this case the predictions are apparently designed to show to Kadmos the continuing misfortune brought upon his whole family, and at the same time the alleviation the

gods have in store for him. Euripides follows, at least in part, the form of the legend which has been preserved by Apollod. (III. 5, 4). According to this form of the legend, Kadmos and Harmonia left Thebes and came to the Encheleis. And when these were attacked in war by the Illyrians, the oracle declared that they would conquer, if they should have Kadmos and Harmonia as their leaders. The Encheleis, therefore, made these their leaders, and came off the victors. Kadmos then became king of the Illyrians, and there was born to him a son, Illyrios. Later Kadmos and Harmonia were both changed into dragons, and sent away by Zeus to Elysium.

1331. *ἐκθηριωθεῖσα*: turned to a beast. Cf. *Supp.* 703, *ἐξηρδρωμένος*, Aesch. *Cho.* 549, *ἐκδρακοντωθεῖς*.

1332. *ἦν . . . Ἀρμονίαν*: cf. Apollod. III. 4, 2, *Ζεὺς δὲ ἔδωκεν αὐτῷ* (Kadmos) *γυνάκα Ἀρμονίαν, Ἄφροδίτης καὶ Ἄρεος θυγατέρα*.

1333. *ὅχον μόσχων*: the Etym. Magn. under the word *Bouθόη* preserves the legend, that Kadmos came from Thebes into Illyria upon a chariot drawn by oxen. But *βαρβάρων ἥγονμενος* would seem to connect the journey here mentioned with some later expedition at the head of a bar-

πόλεις· ὅταν δὲ Λοξίου χρηστήριον
διαρπάσωσι, νόστον ἀθλιον πάλιν
σχήσουσι· σὲ δ' Ἀρης Ἄρμονίαν τε ῥύσεται
μακάρων τ' ἐσ αἰναν σὸν καθιδρύσει βίον.
1340 ταῦτ' οὐχὶ θυητοῦ πατρὸς ἐκγεγὼς λέγω
Διόνυσος, ἀλλὰ Ζηνός· εἰ δὲ σωφρονεῦν
ἔγνωθ', ὅτ' οὐκ ἡθέλετε, τὸν Διὸς γόνον
εὐδαιμονοῦτ' ἀν σύμμαχον κεκτημένοι.

ΑΓΑΘΗ.

Διόνυσε, λισσόμεσθά σ', ἡδικήκαμεν.

ΔΙΟΝΤΣΟΣ.

1345 ὕψ' ἐμάθεθε ἡμᾶς, ὅτε δὲ χρῆν, οὐκ ἔδετε.

ΑΓΑΘΗ.

ἔγνώκαμεν ταῦτ'. ἀλλ' ἐπεξέρχει λίαν.

ΔΙΟΝΤΣΟΣ.

καὶ γὰρ πρὸς ὑμῶν θεὸς γεγὼς ὑβριζόμην.

ΑΓΑΘΗ.

ὅργας πρέπει θεοὺς οὐχ ὁμοιοῦσθαι βροτοῖς.

ΔΙΟΝΤΣΟΣ.

πάλαι τάδε Ζεὺς οὐμὸς ἐπένευσεν πατήρ.

barian force; perhaps that against the Illyrians (see on 1330), or perhaps the combined expedition of the Illyrians and Encheleis against Thebes (see on 1336). The latter reference is favored by the following lines, and by ἡγούμενος λόγχαισιν, 1360, which appears to answer to βαρβάρων ἡγούμενος of this passage.

1336. Herodotus (ix. 42) speaks of an oracle which foretold destruc-

tion to the Illyrians and Encheleis in consequence of the plundering of the shrine at Delphi. The connection of Kadmos with this expedition seems to be an invention of Euripides.

1343. εὐδαιμονοῖτε: the opt. represents the conclusion, not as a certainty, but as a possibility. H. 901; G. 227, 1; GMT. 54, 1.

1345. ἔδετε: a rare form. H. 491 a; G. 127, vii. n.

ΑΓΑΤΗ.

1350 αἰαῖ, δέδοκται, πρέσβυ, τλήμονες φυγαί.

ΔΙΟΝΤΣΟΣ

τί δῆτα μέλλεθ' ἀπερ ἄναγκαιώς ἔχει;

ΚΑΔΜΟΣ.

ὦ τέκνον, ὡς εὶς δεινὸν ἥλθομεν κακόν,
σύ θ' ἡ τάλαινα σύγγονοί θ' ὁμόσποροι
ἔγώ θ' ὁ τλήμων βαρβάρους ἀφίξομαι

1355 γέρων μέτοικος· ἔτι δέ μούστι θέσφατον
εὶς Ἑλλάδ' ἀγαγεῖν μιγάδα βάρβαρον στρατόν.
καὶ τὴν Ἀρεως παᾶδ' Ἀρμονίαν δάμαρτ' ἐμὴν
δράκων δρακαίης σχῆμ' ἔχουσαν ἀγρίας
ἀξώ ἐπὶ βαμοὺς καὶ τάφους Ἑλληνικούς,

1360 ἡγούμενος λόγχαισιν· οὐδὲ παύσομαι
κακῶν ὁ τλήμων, οὐδὲ τὸν καταιβάτην
Ἄχέροντα πλεύσας ἤσυχος γενήσομαι.

ΑΓΑΤΗ.

ὦ πάτερ, ἔγὼ δὲ σοῦ στερεῖσα φεύξομαι.

ΚΑΔΜΟΣ.

τί μ' ἀμφιβάλλεις χερσίν, ὦ τάλαινα παῖ,

1349. *τάδε*: *i.e.* the punishment. — *Ζεὺς ἐπένευεν*: the punishment is not a mere act of personal revenge upon the part of Dionysos. The fault of Pentheus had touched even the supreme god himself (*c.f.* 518).

1350. *δέδοκται φυγαί*: in this const. of a sing. verb with a pl. subj., the so-called *σχῆμα Πινδαρικόν*, the verb stands first, and the subj. is at first thought of indeterminately, but afterwards made specific by the substantive. H. 605; G. 135, n. 5.

1354. As the text stands, the const. is anacoluthic. The regular construction would be, *ἔγώ θ' ὁ τλήμων, ὃς ἀφίξεται*.

1360. *ἡγούμενος λόγχαισιν*: see on 52.

1361 f. *καταιβάτην*: *descending*. Cf. Hom. *Od.* v. 185, *κατειθόμενον Στυγὸς ὕδωρ*. — *οὐδὲ ἤσυχος γενήσομαι*: because even there he would retain the form of the dragon. — *Ἄχέροντα πλεύσας*: see on 307.

1365 ὕριν όπως κηφῆνα πολιόχρων κύκνον;

ΑΓΑΤΗ.

ποῖ γὰρ τράπωμαι πατρίδος ἐκβεβλημένη;

ΚΑΔΜΟΣ.

οὐκ οἶδα, τέκνον· μικρὸς ἐπίκουρος πατήρ.

ΑΓΑΤΗ.

χαῖρ', ὁ μέλαθρον, χαῖρ', ὁ πατρία
πόλις· ἐκλείπω σ' ἐπὶ δυστυχίᾳ

1370 φυγὰς ἐκ θαλάμων.

ΚΑΔΜΟΣ.

στείχει νῦν, ὁ παῖ, τὸν Ἀρισταίον

* * * * *

ΑΓΑΤΗ.

στένομαί σε, πάτερ.

ΚΑΔΜΟΣ.

κάγῳ σέ, τέκνον,

καὶ σὰς ἐδάκρυσα κασιγνήτας.

1365. ὕριν κύκνον: see on 1026.
—**κηφῆνα**: helpless, worn-out. Cf. *Tro.*

191, ποῦ πᾶ γαίας δουλεύεσσα γραῦν, ὡς
κηφῆν. — Wecklein explains the com-
parison as referring to the white hair
of Kadmos. Cf. Ar. *Vesp.* 1064, κύ-
κνον τ' ἔτι πολιάτεραι δὴ αὖτις τριχῶν τρίχες. Others explain it of the re-
markable affection for its parent at-
tributed to the swan. Cf. *El.* 151,
where Electra laments for her father,
οἴα τις κύκνος ἀχέτας ποταμίοις παρὰ
χεύμασιν πατέρα φίλτατον καλεῖ.

1366. γάρ: introducing the ground
of the despair manifested.

1369. ἐπὶ δυστυχίᾳ: equiv. to δυστυ-

χοῦσα. Cf. Soph. *El.* 108, ἐπὶ κωκυτῷ,
i.e. κωκίουσα.

1371. τὸν Ἀρισταίον: the rest of
the sentence is lost. Kadmos may
have bidden Agaue to flee from Kith-
airon (cf. 1384) where Aktaion, the
son of Aristaios, met his death, or he
may have bidden her to go to the
house of Aristaios, who was her
brother-in-law.

1372. στένομαι: with the sense of
the active. Cf. Aesch. *Theb.* 872, κλαίω,
στένομαι, Id. *Pers.* 61, οὐδὲ πέρι πᾶσα
χθὼν στένεται, *Med.* 996, μεταστένομαι
σὸν ἄλγος.

1373. ἐδάκρυσα: the aor. marks

ΑΓΑΤΗ.

δεινῶς γὰρ τάνδ' αἰκίαν
 1375 Διόνυσος ἄναξ
 τοὺς σοὺς εἰς οἴκους ἔφερεν.

ΚΑΔΜΟΣ.

καὶ γὰρ ἔπασχεν δεωὰ πρὸς νῦμῶν,
 ἀγέραστον ἔχων ὄνομ’ ἐν Θήβαις.

ΑΓΑΤΗ.

χαῖρε, πάτερ μοι.

ΚΑΔΜΟΣ.

χαῖρ', ὡ μελέα
 1380 θύγατερ. χαλεπῶς δ' εἰς τόδ' ἀν ἥκοις.

ΑΓΑΤΗ.

ἄγετ' ὡ πομποί με, κασιγνήτας
 ἵνα συμφυγάδας ληψόμεθ' οἰκτράς.
 ἔλθοιμι δ' ὅπου
 μῆτε Κιθαιρών [μ' ἐσίδοι] μιαρός,
 1385 μῆτε Κιθαιρών' ὁσσοισιν ἐγώ,
 μῆθ' ὅθι θύρσου μνῆμ' ἀνάκειται.
 Βάκχαις δ' ἄλλαισι μέλοιεν.

the action as having begun just before the moment of speaking, where the Eng. uses the present. H. 842; GMT. 19, n. 5.

1374 ff. The metre may be restored by reading δεινῶς δεινῶν τάνδ' αἰκίαν . . . τοὺς σοὺς, πάτερ, εἰς οἴκους ἔφερεν.—
αἰκίαν: although Agave in 1346 has complained of the severity of the punishment, yet, after such a warning against all impiety toward the god, and after her own admission of wrong in 1344, we are hardly prepared to hear her charge the god with a *terri-*

ble outrage. The difficulty is doubtless due to a faulty text.

1380. **τόδε**: i.e. *τὸ χαίρειν, to fare well*. For a similar repetition of the verb in its original meaning, cf. H. F. 427, Aesch. *Ag.* 538.

1382. **ἵνα**: *ὅπου*.

1384. **μ' ἐσίδοι**: fills out the lacuna according to the sense. For the opt., see on 1255. The const. changes to the indic. in *ἀνάκειται* (1386), because the reference is to something which is thought of as real and independent of the wish.

[ΧΟΡΟΣ.]

πολλαὶ μορφαὶ τῶν δαιμονίων,
 πολλὰ δ' ἀέλπτως κραίνονσι θεοί·
 1390 καὶ τὰ δοκηθέντ' οὐκ ἐτελέσθη,
 τῶν δ' ἀδοκήτων πόρου ηὗρε θεός.
 τοιόνδ' ἀπέβη τόδε πρᾶγμα.]

1387. **μέλοιεν**: *sc.* Kithairon and the thyrsus, the place and the instrument of the Bacchic rites.

1388 ff. These lines, which are less appropriate here, are found with a

slight variation at the end of four other plays, *Alcestis*, *Andromache*, *Helen*, and *Medea*. The actors probably transferred such endings from one play to another.

METRES OF THE LYRICAL PARTS.

The principal metres in the lyrical parts of the play are as follows :—

1. LOGAOEDIC : H. 1108 ff.; G. 299 f.; S. 13.

2. IONIC : H. 1121 ff.; G. 301, 2; S. 8, VI., 10, V., 23, 2.

With the Ionic are sometimes combined Choriambic or Logaoedic verses in the same strophe.

3. DOCHMIAC : H. 1125 ff.; G. 302; S. 23, 4.

Of the other rhythms which are sometimes joined with the Dochmiac, in the same verse or in the same strophe, the following are found in this play : Cretic (H. 1119; G. 301, 3; S. 8, IX.), Iambic, Bacchic (H. 1127; G. 301, 4; S. 8, X.), and Logaoedic.

In the following schemes, : is the mark of anacrusis; ω indicates two half-shorts () = υ.

In the case of the Ionic and Dochmiac verses, it will be observed that the bar, or the mark :, which indicates the beginning of a *measure* as adapted to the modern theory of music (*i.e.*, that the first syllable or note of every measure must have an ictus), does not stand at the beginning of the *foot*; thus, Ionic υ υ : ς —, Dochmiac υ | ς — υ | ς .

PARODOS (64–169).

FIRST STROPHE (64–67 = 68–71).

Ionic.

64, 68	υ υ : □ υ υ — —	H. 1123 a; G. 286, 2.
	υ υ : — — υ υ — — υ υ — —	
	υ υ : — — υ υ — — υ υ — —	θεφ, synizesis.
	υ υ : — — υ υ — — υ υ □	

SECOND STROPHE (72–87 = 88–104).

Logaoedic (72–77, 87) and *Ionic* (78–86).

72, 88	$\sim \cup - \cup - > -$	H. 1110 c.
	$\omega : - \cup - > -$	
	$\omega : - \cup - > -$	
75, 91	$\sim \cup - \cup - > -$	
	$\omega : - \cup - > -$	
	$\omega : - \cup - > -$	
	$\cup \cup : - - \cup \cup - -$	
	$\cup \cup : \cup \cup - \cup \cup - -$	
80, 96	$\cup \cup : - - \cup \cup - -$	
	$\underline{\omega} : - - \cup \cup - -$	
	$\cup \cup : - - \cup \cup - -$	
	$\cup \cup : - - \cup \cup - -$	
	$\cup \cup : - - \cup \cup - -$	
85, 101	$\cup \cup : - - \cup \cup - -$	
	$\cup \cup : - - \cup \cup - - \cup \cup \square$	
	$\sim \cup - \cup \square \square \sim \cup -$	

THIRD STROPHE (105–119 = 120–134).

Logaoedic.

105, 120	$\sim \cup - \cup \square -$	
	$\sim \cup - \cup \square -$	
	$\cup : \cup \cup \cup \cup \square -$	
	$\sim \cup \underline{\omega} \cup \square -$	
	$\sim \cup - \cup \square -$	
110, 125	$\omega : \sim \cup - \cup \square -$	$\eta \epsilon\nu$, synizesis.
	$- \wedge \sim \cup - \wedge -$	
	$\cup \cup \sim \cup - \wedge -$	
	$- \wedge \sim \cup \square \sim \wedge \square -$	
115, 130	$\omega : \square \sim \cup \square \sim \wedge -$	
	$\cup \cup \sim \cup \square \sim \wedge -$	
	$\sim \cup \sim \cup \square \sim \wedge -$	
	$\sim \cup - \cup -$	
	$\omega : \square \sim \cup - \wedge -$	
	$- \wedge \sim \cup - \wedge -$	

EPODE (135–169).

Logaoedic.

135	~ u ~ u _ _	
	~ u _ u _ _	
u :	_ u u u u u u u _	
	u u u ~ u _ > _	H. 1110 c.
	~ u ~ u ~ u ~ u	
140	> : u u u _ u u u u u u _ u _	
	u : _ _ > u u u _ u	
	~ u ~ u _ _ > _ _ ~ u _ _	
	_ u u u u _ u _ ~ u _ u _	
145	u : _ _ u _ _	
	_ > ~ u _ _	
	_ > ~ u _ _	
u :	_ _ u ~ u _ _ _ u _ _	
u :	_ ~ u _ _	
150	w : ~ u _ ~ u _ _	
	u u u _ > u u u _ u _	
	_ u ~ u _ _	
	_ > _ _	
	_ > ~ u _ u _	
155	_ > ~ u _ _	
	u u u ~ u _ u _	
	> : u u u _ u u u ~ u ~ u	
	~ u ~ u ~ u _ u _	
160	> : u u u _ u u u	
	u u u u u u _ u _	
u :	_ u u u _ u _	
165	~ u ~ u ~ u ~ u	
	~ u ~ u ~ u ~ u	
	~ u ~ u _ > ~ u _ _	

FIRST STASIMON (370-433).

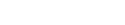
FIRST STROPHE (370–385 = 386–391).

Ionic (370–375, 379–383) and *Choriambic* (376–378, 384 f.).

370, 386	U U : - - - U U U U : - - - U U U U : - - <u>U</u> U U U : - - - U U U U : - - - U U U U : - - - U U	H. 1123 b.
375, 391	U U : - - - U U - U U - U U - - U U U - - U U - U U - U U - - U U - U U - U U -	•
380, 396	U U : - - - U U U U : - - - U U U U : - - - U - - U U : - - <u>U</u> - - U U : - - - U U	
385, 401	- U U - U U - - U U - - U U - U U - U U -	with logaoedic close.

SECOND STROPHE (402-415 = 416-433).

Logaoedic.

402, 416				
405, 420				
410, 425				
415, 433				

SECOND STASIMON (519-575).

STROPHE (519–536 = 537–555).

Ionic

EPODE (556-575).

Ionic (556–570) and *Logaoedic* (571 ff.).

570

υ υ : — — υ υ | —
 — υ | ~ υ | υ | ~ υ | —
 υ : υ | ~ υ | —
 υ : υ υ υ | — υ | —
 — > | — > | ~ υ | —
 — > | ~ υ | υ | —

H. 1110 a.

575

KOMMOS (576-603).

Logaoedics.

576

— —
 υ υ υ | ~ υ | υ | —
 υ : — > | — υ | — > | —
 υ υ υ | υ υ υ | υ υ υ | υ υ υ | υ υ υ | υ υ υ | — υ | —

extra metrum.

580

υ υ υ | ~ υ | υ | —
 υ υ υ | ~ υ | υ | —
 υ υ υ | — | ~ υ | ~ υ |
 υ υ υ | — | υ υ υ | —
 υ υ υ | — | υ υ υ | —

585

υ : υ υ | υ υ υ | υ υ υ |
 — —

cf. 576.

υ υ υ | — υ | —
 υ υ υ | υ υ υ | — υ | — υ | — υ | — υ | —
 υ υ υ | — υ | υ υ υ | — υ |
 υ υ υ | — | υ υ υ | —
 υ υ υ | — υ | — υ | — υ | —
 υ υ | — υ | — υ | — υ | —
 υ υ | — υ | — υ | — υ | —

595

υ υ | — υ | — υ | — υ | —
 — —

cf. 576.

> : — > | — > | — > | —
 ω : υ | υ υ υ | υ | υ υ υ | —
 υ υ υ | — υ | υ υ υ | υ υ υ | —
 — | — | — | —
 600 υ υ υ | υ υ υ | υ υ υ | υ υ υ |
 — υ | — υ |
 υ υ υ | — υ | — υ | — υ | — υ | — υ | —
 υ υ υ | υ υ υ | — υ | —

THIRD STASIMON (862-911).

STROPHE (862-881 = 882-901).

Logaoedic.

EPODE (902-911).

Logaoedic.

FOURTH STASIMON (977-1023).

STROPHE (977-996 = 997-1016).

Dochmiac and Bacchic (994).

977, 997	$\cup:$ $\cup \cup - >$ $_ \cup \cup \cup _ \tilde{\epsilon} _$	H. 1126 m, c.
	$\cup:$ $\cup \cup - \cup$ $_ \cup \underline{\cup} _ \tilde{\epsilon} _$	
	$\cup:$ $_ _ \cup \cup$ $\cup \cup$	" " q.
980, 1000	$\cup:$ $\cup \cup - \cup$ $_ \cup _ _ \cup _$	
	$_ \cup _ \cup _ \cup _ \cup _ _ > _$	dochm. preceded by a logaoedic dimeter.
	$>:$ $_ _ \cup \cup$ $_ > \underline{\cup} \cup \cup _ \cup $	hypercatalectic. H. 1126 b, p.
	$\tilde{\epsilon}:$ $\cup \cup - \cup$ $_$	
	$\cup:$ $_ _ \cup \cup$ $_ \cup _ _ \tilde{\epsilon} _$	
985, 1005	$\cup:$ $\cup \cup - \tilde{\epsilon}$ $_$	
	$\wedge:$ $_ _ >$ $_$	
	$\cup:$ $\cup \cup \cup \cup \cup$ $\cup \cup \cup \cup \cup - > _$	H. 1126 g.
	$\cup:$ $\cup \cup \cup \cup \cup$ $_$	" " e.
	$_ \cup _ \cup _ \cup _ \cup _ _ \cup _$	cf. 981.
990, 1010	$\cup:$ $_ _ \cup \cup$ $\cup \cup _ _ \cup _$	
	$\cup:$ $_ _ \cup \cup$ $_$	
	$\cup:$ $_ \cup _ \cup \cup \cup \cup _ \cup _ \cup _ \cup _$	iamb. trim.
	$\cup:$ $_ \cup _ _ \cup _ _ \cup _ _$	bacchic trim. H. 1127.
995, 1015	$\cup:$ $\cup \cup \cup \cup \cup$ $\cup \cup \cup \cup \cup - \cup _$	
	$\cup:$ $_ _ \cup _$	

EPODE (1017-1023).

Dochmiac with Logaoedic Opening.

1017	$\cup:$ $_ \cup _ \cup _ \cup \cup _ \cup \cup _$	
	$\cup:$ $_ > \cup \cup \cup _$	
	$\cup:$ $_ _ \cup _$	
1020	$\cup:$ $_ _ \cup _ \cup _ _ > _$	
	$\cup:$ $_ _ \cup _ _ \cup \cup \cup -$	H. 1127.
	$\cup:$ $\cup \cup \cup \cup \cup _ \cup \cup$	
	$\wedge:$ $_ \cup _ \cup _ _ \cup _$	dochm. preceded by a logaoedic monometer.

KOMMOS (1031-1042).

Dochmiac with Iambic Trimeters in Alternate Passages.

1031	$\cup : \underline{\underline{\cup}} \cup \cup > \underline{\underline{\cup}} -$	$\theta\epsilon\sigma$, synizesis.
1034	$> : \underline{\underline{\cup}} \underline{\cup} \cup \cup \underline{\cup} -$	
	$> : \cup \underline{\cup} > \underline{\cup} \cup \cup \underline{\cup} > -$	
1037	$\cup : \underline{\cup \cup \underline{\cup}} \cup \cup > \underline{\underline{\cup}} > -$	
	$\cup : \underline{\cup \cup \underline{\cup}} -$	
1041	$> : \underline{\cup \cup \underline{\cup}} \underline{\cup} \cup \cup \underline{\cup} > -$	
	$\cup : \underline{\cup \cup \underline{\cup}} \underline{\cup} \underline{\underline{\cup}} > -$	

HYPORCHEMA (1153-1164).

Dochmiac, Bacchic, and Logaoedic, with Cretic close.

1153	$\cup : \cup \cup \underline{\cup} > \underline{\underline{\cup}} \sqcap$	bacchic.
	$\cup : \cup \cup \underline{\cup} > \underline{\underline{\cup}} \sqcap$	"
1155	$> : \underline{\cup} \underline{\cup} \underline{\cup} \cup \underline{\cup} > -$	logaoedic.
	$\underline{\cup} > \underline{\cup} \cup \underline{\cup} > -$	"
	$\underline{\cup} : \underline{\cup} \cup \underline{\cup} \sqcap$	"
	$\cup : \cup \cup \underline{\cup} > -$	
	$> : \underline{\cup} \underline{\cup} > \underline{\cup} \underline{\cup} \cup \underline{\cup} -$	iamb. trim.
1160	$> : \underline{\underline{\cup}} > -$	
	$> : \underline{\cup} \underline{\cup} \underline{\cup} \cup \underline{\cup} \underline{\cup} -$	iamb. trim.
	$\cup : \underline{\cup \cup \underline{\cup}} \cup \cup$	
	$\cup : \underline{\cup \cup \underline{\cup}} \underline{\cup} \underline{\underline{\cup}} > -$	
	$\cup \cup \cup \cup \underline{\cup} -$	cretic.

KOMMOS (1168-1199).

STROPHE (1168-1183 = 1184-1199).

Dochmiac, Bacchic, and Logaoedic.

1168, 1184	$\cup : \cup \cup \underline{\cup} > \underline{\cup} \cup \cup \underline{\cup} > -$	
	$\cup : \cup \cup \underline{\cup} \underline{\cup}$	
1170, 1186	$\cup : \cup \cup \cup \cup \cup \cup \cup \cup \underline{\cup}$	bacchic.
	$\cup : \cup \cup \underline{\cup} > -$	
	$\cup : \underline{\underline{\cup}} \underline{\cup} \underline{\cup} \cup \underline{\cup} > -$	
	$\cup : \underline{\cup} \underline{\cup} \cup \underline{\cup} \cup \underline{\cup} > -$	logaoedic.
	$\cup : \underline{\cup} \underline{\cup} \cup \underline{\cup} \cup \underline{\cup} \sqcap -$	"

1175, 1191	$\text{—} \cup — \cup —$	logaoedic.
	$\cup : \cup \cup — \cup —$	
	$\cup : \quad \sqcup \quad — \omega \quad \quad \sqcup \quad —$	logaoedic.
	$\cup : \cup \cup — > —$	
	$\gtrdot : \quad \cup \quad \quad \gtrdot \quad \quad \sim \cup \quad \quad \sim \cup \quad —$	logaoedic.
1180, 1196	$\cup : \quad \cup \quad \quad > \quad \quad \sim \cup \quad \quad \sim \cup \quad —$	"
	$\cup : \quad — \cup \quad \quad — \cup \quad \quad — \cup \quad \quad —$	
	$\cup : \cup \cup \cup \cup \cup —$	bacchic tetram. H. 1127 c.
	$\cup : \cup \cup \cup — \cup \quad — \cup \quad \quad — \cup \quad —$	

APPENDIX.

I. MANUSCRIPTS AND EDITIONS.

THE most complete classification of the MSS. of Euripides is given by Kirchhoff in his larger edition (Berlin, 1855). None of the MSS. is older than the twelfth century, and none contains all of the plays. They are divided into two classes. Those of the First Class belong to the twelfth and thirteenth centuries, and are all copies, more or less complete and without interpolations, of a recension which contained the nine plays, *Alcestis*, *Andromache*, *Hecuba*, *Hippolytus*, *Medea*, *Orestes*, *Phoenissae*, *Rhesus*, *Troades*. The MSS. of this class have the greater authority. The most important are:—

A. CODEX MARCIANUS (471): in the Library of St. Mark at Venice, parchment, of the twelfth century, containing *Hec.*, *Or.*, *Phoen.*, *Andr.*, *Hipp.* to verse 1223, together with marginal scholia and interlinear glosses. This is the most valuable of the MSS. of Euripides.

B. COD. VATICANUS: in the Vatican Library at Rome, cotton paper, of the twelfth century, containing *Hec.* *Or.* *Phoen.* *Med.* *Hipp.* *Alc.* *Andr.* *Tro.* *Rhes.* also scholia and glosses.

C. COD. HAVNIENSIS: in Copenhagen, linen paper, of a later date than B, but copied from a similar Ms. (with the exception of *Hec.* *Or.* *Phoen.* which are from an inferior source) and containing the same plays.

E. COD. PARISINUS: in Paris, parchment, of the thirteenth century, containing, besides seven plays of Sophocles and Aristophanes respectively, six of Euripides, viz., *Hec.* *Or.* *Phoen.* *Andr.* *Med.* *Hipp.*

F. COD. MARCIANUS (468): in the Library of St. Mark at Venice, paper, of the thirteenth century, containing, besides several plays of Aeschylus and Sophocles, *Hec.* *Or.* *Phoen.* a fragment of *Med.*

The MSS. of the Second Class are derived from a recension of the thirteenth century, containing the nine plays of the recension mentioned above and also ten more, viz., *Bacchae*, *Helena*, *Electra*, *Heraclidae*, *Heracles Furens*, *Supplices*, *Iphigenia in Aulide*, *Iphigenia in Tauris*, *Ion*, *Cyclops*. This recension suffered much at the hands of grammarians and prosodists, and less care was taken in the copying and preservation of the

Mss. derived from it. Few copies seem to have been made, and these were but little known. The two most important MSS. of this class are:—

B. Cod. PALATINUS (287): in Rome, parchment, perhaps of the fourteenth century, containing *Andr. Med. Supp. Rhes. Ion, Iph. T. Iph. A. Hipp. Alc. Bacch. Cycl. Heracl. Tro.*

C. Cod. FLORENTINUS (xxxii. 2): in Florence, linen paper, of the fourteenth century, containing all the plays except *Tro.* and 756–1392 of *Bacch.*

It will thus be seen that the text of the *Bacchantes* rests in the first part upon two MSS. of the Second Class, and from verse 756 upon only one.

SCHOLIA: the best ed. is that of W. Dindorf. 4 vols., Oxford, 1863. (See below.)

EDITIONES PRINCIPES.

Edition of Laskaris: *Med. Hipp. Alc. Andr.* based upon a late Ms. (now at Paris) and printed in capitals. Florence, (*circa*) 1496.

Aldine Edition: containing all the plays except the *El.*, from different MSS. Venice, 1503.

Edition of Victorius: *El.*, from Cod. C. Rome, 1545.

MODERN EDITIONS.

The following are some of the most important:—

Complete Editions.

Matthiae: containing the tragedies and fragments, with Latin version, commentary, scholia, and indexes. 10 vols., Leipsic, 1813–36.

Duncan: (the Glasgow ed.), a valuable compilation from the best authorities up to that date. 9 vols., London, 1821.

W. Dindorf: with critical notes and scholia. 7 vols., Oxford, 1834–63. Text ed. in *Poetae Scenici Graeci*. Leipsic, 1869.

Fix: (Didot ed.), with Latin version, and a few critical notes on twelve plays. Paris, 1843.

Hartung: with German translation and notes. Leipsic, 1848–78.

Kirchhoff: the most valuable ed. for text-criticism. 2 vols., Berlin, 1855. Smaller ed. with a few variants. 3 vols., Berlin, 1867–68.

Paley: with commentary. 3 vols., London, 1858–60. (2d ed. 1872–80.)

Nauck: with brief critical notes. 3 vols., Leipsic, 1869–71.

Separate Editions of the BACCHANTES.

Elmsley: Oxford, 1821 (Leipsic, 1822). Tyrrell: London, 1871.

Hermann: Leipsic, 1823. Wecklein: Leipsic, 1879.

Schöne: Berlin, 1858.

Sandys: Cambridge, 1880.

II. CRITICAL NOTES.

The following notes contain the principal readings of the text which are not supported by either Ms. *B* or *C*, together with a few variants. Nothing like a full *apparatus criticus* is called for in an edition of this kind. The adopted reading, with the indication of its origin, stands before the colon; the Ms. reading and variants follow the colon. If the origin of a reading, whether before or after the colon, is not indicated, it will be understood to be a Ms. reading. The following abbreviations are used: **A**, Aldine Ed.; **B**, Codex Palatinus; **Bk**, Brunck; **Bn**, Barnes; **C**, Codex Florentinus; **D**, W. Dindorf; **E**, Elmsley; **H**, Hermann; **K**, Kirchhoff; **M**, Musgrave; **Mt**, Matthiae; **N**, Nauck; **P**, Porson; **R**, Reiske; **S**, H. Stephanus; **T**, Tyrwhitt; **W**, Wecklein.

FIRST HYPOTHESIS: wanting in *C*. — δμωας *W*: ἄλλως. — 11. ἀνθρώπου *H*: ἀνθροπον. — 18. τὰ μὲν *E*: μὲν.

SECOND HYPOTHESIS: also wanting in *C*.

TITLE, Βάκχαι *B*, Πενθεύς *C*.

THE PLAY. 8. Δίου *Bn*: Δίου τε. — 13. τῶν πολυχρύστων *E*: τὰς πολυχρύστους. — 14. Wanting in *C*. — Περοῶν *W*: Περσῶν τε. — 15. δύσχιμον *E*: δύσχειμον. — 16. ἐπῆλθον *W*: ἐπελθόν.

20. χθόνα *W*: πόλιν. The transposition here and elsewhere in the text is shown by the marginal numbers, and is not further noticed. — 23. τάσδε Piereson: τῆσδε. — 25. βέλος *S*: μέλος. — 26. ήκιστα χρῆν *W*: ήκιστ' ἔχρην.

30. εἴνεκα *W*: οὐνέκα, likewise in 47. — 31. ἔξεκαυχῶνθ' *S*: ἔξεκαυχώμεθ'. — 32. τ', added by *W*. — φστρησ' *E*: οιστρησ'. Cf. 687, 814. — 38. θ', added by *W*.

47. Cf. 30. — 53 f. θητὸν: θεῖον Schöne. — ἔχω μορφήν τ' ἐμὴν: ἔγω μορφὴν ἐμὴν *H*.

64. γαίας *H*: γᾶς. — 66. θεῷ, supplied by *N*. — 71. ύμησω: κελαδήσω *H*. *N* suggests κελαδῶ. — 79. θειτεύων *M*: θειτεύων.

81. κιστῷ τε: κατὰ κιστῷ στεφανωθεὶς *H*. — 93. πλαγῇ *A*: πληγᾷ. — 95. θαλάμαις *W*: θαλάμοις. Cf. 561.

102. θηροτρόφον *W*: θηροτρόφοι *B*, θυρσοφόροι *C*. — 110. η̄ ἐν ἐλάτας κλάδοισι (^{η̄} ν κτλ. Blomfield) *W*: η̄ ἐλάτας κλάδοισιν *B*, η̄ ἐλάτας ἐν κλάδοις *C*. — 115. εὐτ' ἀν *E*: ὅτ' ἄγῃ *B*, δότις ἄγε *C* corr.

121. ζάθεοι: ζαθέου *D*. — 123. ἄντροις *M*: ἐν ἄντροις. — 126. αὐδῷ *W*: ἀνὰ δὲ. — βάκχια *M*: βακχεία. — 127. ἀδυοῖαν *K* (from Strabo, p. 470, κέρασ' ἀνὰ δύο βοῖαν): ἀδυβόα. — 128. πνεύματα Schöne: πνεύματι. ἀνὰ δὲ Βακχάδι συντόνω κέρασαν ἡδυβόα Φρ. αὐ. πνεύματι *H*. — 129. εὐάσματι (Strabo, p. 470, καλλίκτυπον εὐάσμα) Canter: ἐν ἀσμασι.

131. θεᾶς: Τέας Strabo. — 133. συνηῆψαν: προσηῆψαν Strabo. — 134. αἰς: οἰς Strabo. — 135. εὐτ' ἀν *D*: ὅταν. ὁς ἀν Schöne.

140. Δύδια: Δύδια θ' E. — 144. δὲ θρώσκει W: δ' ὁς.

148. χοροίς: χοροίς D.

150. πλόκον Burgess: πλόκαμον. — 153 f. Πακτώλου W: Τμώλου. — 169. Βάκχα M: Βάκχου.

170. ἐκκάλει (with question-mark after πύλαισι) Bergler: ἐκκαλεῖ. — 176. ἀνάπτειν: ἀναίρειν M. — 178. γῆσθόμην: τήδόμην M.

182. Rejected by Dobree. — 184. δεῖ A: δῆ. — ποῦ W: ποῖ. — 188. ηδονῆ N: ηδέων. ηδέως Milton. — 189. ταῦτ' ἐμοὶ L. Dindorf: ταυτά μοι.

192. ὄμοιῶν ὁ θεὸς ἢν E: ὄμοιῶν ἢν ὁ θεὸς. — 194. ἀμοχθί E: ἀμοχθεῖ.

200. οὐδὲν στοφιζόμεσθα: οὐδὲν ἐνστοφιζόμεσθα M. — K supposes a lacuna after this verse. — 201. πατρίους Valckenaer: πατρὸς. — 202. καταβαλεῖ Scaliger: καταβάλλει C, καταβάλλῃ B. — λόγος: λόγοις E. — 207. χρῆσει W: εἰ χρὴ. ἔχρην A. θέλει D. — 209. δὲ ἀρθρών: διαιρῶν Tyrrell.

233. ὡς τις A: δύτις. — 235. εὐόρμοις κομῶν Badham: εὔορμον κόμην. εὐ-κοσμος κόμην S. εὐόρμους κόμης Collmann. — 236. οἰνωπός Bn: οἰνωπάς τ' B, οἰνωπά τ' C. οἰνωπάς Scaliger. — 238. προτείνων: προπίνων Valckenaer. — 239–241. K (ed. 1867) following Schöne puts after 247.

243. ἐράφθαι R: ἐράφη. — 251. K, who thinks πάτερ was added to fill out a defective verse, suggests βακχεύοντας (Corr.): ἀλλ' ἀναίνομαι. — 258. εἰ: κεὶ N.

263. δυσσεβείας R: εὐσεβείας. — 264–5. Transposed by M. — κατασχύνεις: κατασχύνειν H.

270. γλώσσῃ W: δυνατὸς. θρασύς τ' ἐν δύτοῖς Badham. δρᾶσαι τε δυνατὸς Heimsöhl. — 278. ὃς δ' Fix: δδ'. ὃ δ' M. ὃ δ' Bn. φ' δ' ἥλθες Mekler.

284–297. Rejected by D. — 286 f. καὶ . . . διδάξω: W suggests κεὶ . . . μηρῷ, διδάξω. — καταγελῆς: διαγελῆς Herwerden. — 289. θέον: νέον A.

294. νείκεων: νείκειν Usener. — 300 f. W follows Hartung in rejecting. — 305. W rejects, following Pierson. — 308. πάλλοντα Mt: βαλλοντα.

311. νοσῆ A: νοσεῖ. — 314. σωφρονεῖν: μὴ σωφρονεῖν B (μὴ above the line), also Stob. v. 15, lxxiv. 8. μὴ φρονεῖν H. ἀφρονεῖν Salmasius. — 316. Wanting in Stob. lxxiv. 8, and rejected by K.

327. ἔστι Wieseler: νοσεῖς. — 333–336. W attributes to the interpolator of 242–247, 286–297. — 334. σοι: σοῦ Herwerden. — 335. Σεμέλη θ' T: Σεμέλης. — 336. ήμν: ήμῶν Scaliger.

341. δεῦρο σου στέψω: δεῦρ' θ' ὡς στέψω F. W. Schmidt.

345. δ' added by Mt. — 346. δέκην E: δίκη. — 347. τοῦδ' M: τουσδ'.

359. ἔξεστης: ἔξεστὸς Badham. — 372. χρυσέαν Mt: χρύσεα. χρύσεα σκῆπτρα E. — 385. ἀμφιβάλλῃ Bn: ἀμφιβάλῃ.

392. πόρσω E: πρόσω — γὰρ ὅμως Stob. lviii. 3: γὰρ ἀλλ' ὅμως. — 399. φέροι T: φέρει.

402. Κύπρον H: τὰν Κύπρον. — 404. ἐν φ' N: ἵνα. ἵν' οἱ Heath.

406. χθόνα Meineke: Πάφον. ἐς τ' Ἐπάφον ἢν Bergmann. Πάφον θ' ἢν θ' Tyrrell. — 408. ἀνομβροι: ἀνομβρον Mt. — 409. ποῦ N: ὅπου.

412. μ' ὁ Hartung: με. — 413. πρόβακχ' εὐθε H. προβακχήιε. — 427. σο-δὸν A: σοφὰν. σοφὰν δ' ἄπεχε H.

430. ὅτι τὸ Bk: ὅτι περ B C, ὅτι τε C corr. — 431. δεχοίμαν M: λεγοίμην. — 440. εὐπετὲς N: εὐπρεπὲς. εὐτρεπὲς Canter. Cf. 844. — 444. Rejected by N.

451. μέθεσθε Burgess: μαίνεσθε. μαίνεσθε χειρον Bothe. — 457. ἐκ παρασκευῆς K: εἰς παρασκευὴν. — 466. εἰσέβησ' Abresch: εὐσέβησ'. — 468. ἀλλὰ Canter: ἀλλ' ὁ C, ἀλλ' ὁς B.

477. ὄρδιν γάρ M: γάρ ὄρδιν. — ἦν M: ἥ. — 490. ἀμαθίας γὲ κάστεβούντ': ἀμαθίας γ' οὐκ εὐσέβούντ' E. — 496. Διονύσου: Διονύσῳ Collmann.

502. αὐτὸν E: αὐτὸς. — 506. ἀτίξων οὕθ' ὁ δρᾶς W: ὅτι ζῆς οὐδὲ δρᾶς. — 515. οὗτοι P: οὗτε B, οὗτι C. — 518. γάρ ἀδικῶν: W. suggests γάρ ἐκδῶν. δέων γάρ Collmann.

525. ταῦτ' ἀναβόστας M: τάδ' ἀναβόστας. — 528. ἀναφαίνω H: ἀναφανῶ.

545. ἐκε Hartung: με. — 549. σκοτίαισι . . . εἱρκταῖς H: σκοτίαις . . . ἐν εἱρκταῖς.

554. Ὁλύμπου K: "Ολυμπον. — 565. μάκαρ H: μάκαιρ. — 567. χορεύων W: χορεύσων.

570. εἰλιστομένας Heath: εἰλιστομένας τε. — 571. Δυδίαν: Δοιδίαν H. — τὸν τὰς. — 573. πατέρα Bothe: πατέρα τε. — 579. ὅδε πόθεν W: πόθεν.

585. πέδουν E: πέδουν. — 590. The MSS. have Ἡμιχ. before σέβομεν, but do not otherwise indicate the distribution of the ode among the members of the Chorus. — 591. ιδὲ τὰ W: ιδετε C, ιδετε τὰ B. — 594. ΔΙΟΝΥΣΟΣ. added by T.

601. σώματα Schol. on *Phoen.* 641: δώματα. — 602. ἀνω: τάνω N. — 605. ήσθησθ' P: ἥσθησθ'. — 606-607. N rejects. — μελαθρον W: δάμα Πενθέως. — ἀλλ' ἄγ' R: ἀλλ'. τὰ Πενθέως δώματ' ἀλλ' ἀνίστατε M. — 607. σαρκὸς R: σάρκας.

— 613. βρόχων W: τυχών. — 615. χειρε N: χείρα. — 618. καθεῖργ' W: καθεῖρψ'. — 630. φάσμ' Jacobs: φῶς. — 631. αἰθέρ' Canter: wanting in MSS. — 636. ἐκβάς ἔγω Bothe: ἐκ Βάκχας ἔγων. — 638. γοῦν: γάρ Fix.

647. τρόπον M: πόδα. — 649. λύσει: λύσοι E. — 655. σοφὸς σύ Christ. Pat. 1529: σοφὸς εῖ.

662. ἀνεῖσαν χιόνος L. Dindorf: χιόνος ἀνεῖσαν. — ξέαυγεις W: ειναγεῖς. —

663. δὲ ποιαν P: δ' ὄποιαν. ποιῷ . . . λόγῳ Collmann. — 673. W rejects, following N.

681. τοῦ Scaliger: τοῦ δὲ. — 687. See on 32. — 688. ήρημωμένην W: ήρημωμένας. — 694. τ' ἔτ' ἄγγεις Christ. Pat. 1834: τε καῦσγες. σύζυγοι τε καῦσγες Usener. — 698. λιχμῶσιν Heath: λιχμῶσαν.

701. μαστὸς E: μαζὸς. — 721. θώμεθ' E: θῶμεν. — 726. συνεβάκχευ' P: συνεβάκχευσ'. — 727. δρόμῳ: δρόμου Bergmann.

738. βίᾳ W: δίκα. — 740. πλεύρη Bn: πλευράν. — 750. Θηβαίοις Bk: Θηβαίων. — 758. ἔκαιεν E: ἔκαιεθ'.

761. τῶν S: τᾶς. — 764. γυναῖκες A: γυναῖκας. — 778. ὑφάπτεται Christ. Pat. 2227: ἑφάπτεται. — 787 ff. ΔΙΟΝΥΣΟΣ. T: the Ms. assigns these verses to the Messenger.

790. ήσύχαζεν: ήσύχαζε E. — 791. κινοῦντα Canter: κινοῦντι. — 793. χέρας W: δίκην. — 797. πόλεμον Collmann: πολὺν. — 798 f. The Ms. assigns to Pentheus, 800-802 to the Messenger. The correction is due to T. — 799. ἔκτρεπεν: Hartung suggests ἔκλιπεν, W, Βάκχας.

801. ὁς Μ: ὡς. — 802. ὁ τῶν Scaliger: ὄταν. — 803. οὐσθι Μ: ἔστι. — 814. See on 32. — 816. γ' Α: δ'. — 817. ἔληψις Pierson: θέληψις.

820. σοι Ν: σ' οὐ. δέ γ' οὐ E. — 821. ννν Canter: ννν. — 824. W suggests εἶπας αὖ τοδί, ὡς τις εἰ. — 826. ἀ σύ με: ἀμέ E. — 828. W rejects, following Collmann.

835. γε H: τε. — δέρος W: δέρας. — 837. δεύσεις W: θήσεις.

843, 845 f. The Ms. assigns to the Messenger, 844 to Pentheus; corrected by Heath. — 844. εὐτρεπὲς Canter: εὐτρεπές. Cf. 440. — 845. στείχοιμ' ἄν: στείχωμεν Schäfer. — 846. πείσομαι Α: πείθομαι. — 847. Βάκχας: Βάκχαις L. Dindorf.

851. ἐνεῖς: ἐνθεῖς Burgess. — 852. θελήσῃ Α: θελήσει. — 853. ἐλαύνων: ἀλάνων Middendorf.

860. ἐλλέρους W: ἐν τέλει. ἐγγελώσι Meineke, ἐνστάτοις N. — 861. ἐννόμιοις W: ἀνθρώποισι. εὐτρόποισι M. εννοοῦσι Badham. εὐτεβοῦσι Herwerden. αὐξάνουσι Mekler. — 865. αιθέρ' εἰς M: εἰς αἰθέρα. — 869. θήραν N: θήραμ'. — 873. μόχθοις W: μόχθοις τ'. — ἀλλάζει H: τ' ἀλλάζει. — 883. τι, added by N. — 887. δοκῷ W: δέξαι. — 893. τόδι' Heath: τ'.

905. ἔτερα E: ἔτέρα. — 907. δὲ, added by H. — 913. σπεύδοντα Α: σπένδοντα. — 916. τε: γε K. — καὶ λόχου: καὶ λόχου R. ἐκ λόχου H. καὶ χόρου Hartung. — 917. μορφὴν M: μορφῇ.

931. ἔδρας: W suggests μέτρας. — 946. ἐλάται Schol. *Phoen.* 3: Βάκχαις. — 951. τὰ S: τάν. — 952. Πανὸς Brodaeus: καπνὸς. — 955. κρυφθῆναι Α: κρυφῆναι.

961. πολεως N: χθονός. — 962. αὐτῶν εἰμ' E: εἰμ' αὐτῶν. — 964. σε χρή Fix: ἔχρην. — 968. ἐμῆν: ἐμοὶ E.

970. μὲν: γάρ H. — 976. ἔστι W: ἔσται. — 981. τὸν, added by Meineke. ἐπὶ τὸν Μαινάδων σκοτὸν Hartung. — 982 f. ἦ σκόπελος W: ἦ σκόλοπος. ἦ σκοπέλου Hartung. εὑσκοτός is suggested by N. — 986. δρθρεύων W: δριοδρόμων. K suggests ὁριδρόμων. — 989. ἔφυ Α: δᾶντ' ἔφυ.

993, 1014. λαμῶν T: δαίμων. — 996. τόκον (agreeing with the text of 1016) E: γόνον. — 998. τε θέας ματρὸς W: ματρός τε σᾶς.

1001. νίκαν W: βίᾳ. — 1002. θνατοῖς ἀπροφασίστοις W: θάνατος ἀπροφάσιστος. — 1004. βροτείαν E: βροτείῳ. — 1007. φανέρ' ἄγοντ' W: φανερὰ τῶν. φανερά τ' ὅντ' M.

1010. δ': τ' E. — 1020. θηραγρευτῷ D: θηραγρότα. — 1021. γελῶντι προσώπῳ: W considers a gloss upon some such word as χαροπός, or χαροπᾶς. — 1023. πεσόντι Scaliger: πεσόντα. W suggests for the whole passage, θανάτιμον βρόχον περιβαλε χαροπῶς | ἐπ' ἀγέλαν πεσόντι τῶν Μαινάδων.

1031. ἀναξ ὁ Hartung: ἀναξ. — 1037. Διός πάις W: Διόνυσος. — 1041. τίνι Christ. Pat. 653: τίνει. — 1044. ῥόας Α: ῥοᾶς. — 1048. ποιηρὸν Α: πικρὸν.

1050. ὁρῶμεν M: ὁρῶμεν. — 1053. καθῆγτ' E: καθηγητ'. — 1060. ὅποι μόθων M: ὅστοι νόθων. ὁστοῖς μόθων Heath. W suggests φόστρημένων. — 1061. ὅχθων A: ὅχθων. — ἦ T: εἰς. — 1063. θέαμ' W: θαῦμ'. — 1066. κυκλοῦτο Α: κυκλοῦται. — 1067. ἐλικοδρόμον R: ἐλκει δρόμον.

1087. ὁρθὸς W: ὁρθαῖ. — 1098. τὸν H: δέ. — 1099. ἄλλαι Brodæus: ἄλλοι.
 1100. στόχον R: τὸν δχον. — 1102. λελημένος M: λελησμένος. — 1103.
 δρυνόντις, κλάδους Hartung: δρυνόντις, κλάδους. — συντριαυνούσαι Pierson: συγκε-
 ραυνούσαι.

1113. W, following N, regards as spurious. — 1116. κτάνοι Bk: κτάνῃ. —
 1121. σπέρμα W: παιδία.

1132. στενάζων A: στυγνάζων. — 1133. ἔφερε Duportus: ἀνέφερε. — ἀλένην
 A: ἐλένην. — 1134. γυμνοῦντο: γυμνούσι Pierson. — 1135. πλευραὶ: πλευρά
 P. πλευρᾶς Pierson. — 1137. στύφλοις Bn: τυφλοῖς.

1141. πήξασ' Brodæus: πτηξασ'. — ἦ Heath: ἦ. — 1148. τῇδ', added by R.
 — 1152. κτῆμα Christ. Pat. 1146: χρῆμα. — 1153. Βάκχιον H: Βακχεῖων.
 — 1157. πιστὸν "Αἰδαν: Βιστονίδων T."

1161. ἔξεπράξατε Scaliger: ἔξεπράξατο. — 1162. γόνον Canter: γόνον. —
 1165. δόμους S: δρόμους. — 1168. ὁροθύνεις H: ὁρθεῖς. θροεῖς τόδ' Fix.
 ὁρθοῖς S. — 1169. ὄρεος Plut. Crass. 33, Polyain. vii. 41: ὄρεων. — 1171. θύραν
 Plut., Polyain.: θύραμα. — 1174. λέοντος, added by W. — ἵνων W: νιν.

1181. ΑΓΑΥΗ before τὰ, inserted by Heath. — 1183. τῷδ' ἄγρα A: τάδ'
 ἄγρα. εὐτυχίς γ' ἀδ' ἄγρα N. — 1187. θαλλεῖ M: βαλλεῖ. — 1188. ΧΟΡΟΣ in-
 serted by T. — γ' ὥστε θηρὸς ἄγραντος φόβῳ K: γάρ ὥστε θηρὸς ἄγραντος φόβῳ.
 1190 f. σοφῶς Bk: σοφὸς. — θύρα τούδε H: θύρα τόνδε. — 1193. τί δ',
 added by A. K suggests τί σ' ἐπαινῶ. — 1194. δὲ A: δὲ καὶ. — 1195–1199.
 The Ms. assigns these verses (except ἄγαλλει) to the Chorus. — ἐπαινέστεται A:
 ἐπαινεύστεται. — 1197. περιστάν Brodæus: περιστάσ. — 1199. τῷδε γὰρ L. Din-
 dorff: τῷδ' ἔργα. — ΧΟΡΟΣ inserted by W after, by K before, γά.

1203. έδητε A: έδετε. — 1205. ἀγκυλητοῖς N: ἀγκυλωτοῖς. — 1207 f. μάτην,
 χρεών N: χρεών, μάτην. — 1209. γ' αὐτὴν K (1867): ταύτῃ. — τόνδε A: τόδε.

1210. χωρίς τέ γ' ἀθέρος W (χωρίς τὸ ἀθέρος Ruhnken): χωρίς τε θηρὸς. —
 1213. πτηκτῶν Christ. Pat. 1263: πτεκτῶν. — πρὸς οἴκους: πρὸς οἴκων Scaliger.
 πρὸς οἴκους Bn. — 1216. βάρος: δέμας N. — 1218. μόχθων W: μοχθῶν.

1221. W rejects, following N. — δυστευρέτω: δυστεύρετον R. — 1224. πάρα
 M: πέρι. — 1227. Ἀρισταΐς Heath ('Αρισταῖον Milton): ἀριστέα.

1232. αὐτήν Scaliger: αὐτῆς. — 1240. ἀν̄ κρεμασθῆ: ἀγκρεμασθῆ H. — 1241.
 ἐμοῖς A: ἐμῆς. — 1246. τὸ θύμα: W suggests πρόθυμα.

1252. σκυθρωπόν A: σκυθρωπός. — 1254. ὅτ' ἐν: W suggests ὅπως. — ἄμα:
 θαμά D. — 1257. σούστιν K: σοὶ τὸ ἐστιν.

1265. τόνδ' S: τῶνδ. — 1269 f. γίγνομαι: K suggests γιγνώσκω, and the
 omission of the following verse. — 1271. σαφῶς R: σοφῶς. — 1272. ἐκλέλη-
 σμα A: ἐλέλησμα. — 1276. ἐμῇ A: ἐμοί. ἐμῇ . . . κοινωνία Hartung.

1283. προσεικέναι Bk: προσεικέναι. — 1285. ἡμαγμένον M: οἰωνημένον. —
 1286. ἥλθεν E: ἥλθες. ἥλθ ἐς χέρας A. — 1297. γ', inserted by Heath.

1312. ἐλάμβανες H: ἐλάμβανεν. — 1317. τέκνον R: τέκνων. — 1318. θιγγά-
 νων Brodæus: θιγγάνω.

1320. τίς ἀδικεῖ Bn: τίς σ' ἀδικεῖ. — 1329. For the lacuna after this verse
 see Appendix III. — 1330. Recovered from the Schol. on Dionysios, *Periegesis*

391, who cites it in connection with the two following verses. — 1332. Ἀρμονίαν Α: δέρμονίας. — 1333. ὅχον Α: ὅχων. — 1339. βίον: δέμας N.

1344, 46, 48. The Ms. assigns to Kadmos; corrected by E. — 1345. γῆδετε Α: ειδετε. — 1347. νῦμῶν Victorius: ήμῶν. — 1349. τάδε Α: τάγε.

1353. θ' ὁμόσποροι W: τε σαὶ. παῖς τε σύγγονοί τε σαὶ H. — 1355. μούστη Haupt: μοι τὸ. — 1358. σχῆμ', inserted by N. — 1363. στερεῖσα Bn: στερηθεῖσα. — 1365. ὅρνιν E: ὅρνις. — πολιόχρων M: πολιόχρωσ. — κύκνον Heath: κύκνος.

1372—1392. The text is very defective; N rejects the passage. — 1372. στένομαι E: στέρομαι. — σε, added by Bn. — 1377 f. Assigned by the Ms. to Dionysos; corrected by H. — ἔπασχεν H: ἔπασχον.

1380. δ', inserted by R. — 1382. ληψόμεθ' E: ληψώμεθ'. — 1384. μ' ἐσίδοι, inserted by M. — 1391. πόρον Α: πόρων.

III. THE LACUNA AFTER 1329.

λακιστὸν ἐν πέτραισιν εὑρέσθαι μόρον.

a

* * * * *

πῶς καί νιν ἡ δύστηνος εὐλαβουμένη

b

πρὸς στέρνα θῶμαι; τίνα δὲ θρηνήσω τρόπον;

c

εἰ μὴ γὰρ ἴδιον ἔλαβον εἰς χείρας μύσος

* * * * *

κατασπάσασθαι πᾶν μέλος υ—υ—

d

κυνοῦσα σάρκας ἀσπερ ἐξεθρεψάμην.

ῳ φιλτάτῃ πρόσοψις, ὥ νέα γένυς

* * * * *

τὰ δ' αἰμόφυρτα καὶ κατηλοκισμένα

e

μέλη

* * * * *

The lacuna after 1329 was observed by Tyrwhitt, who referred to this place the verse cited from the *Bacchantes* by the Schol. on Ar. *Plut.* 907, εἰ μὴ γάρ ἔλαβον ἴδιον ἐς χέρας μύσος. Musgrave recognized a fragment of this passage in the sentence of Lucian, *Piscator*, 2, καθδπερ τινὰ Πενθέα ἢ Ὄρφέα λακιστὸν ἐν πέτραισιν εὑρέσθαι μόρον. That the

author of *Xριστὸς πάσχων* had the complete text, and took from it, for example, the verses πῶς καὶ . . . τρόπον (1312 f.), was observed by Porson. This restoration was carried out further by Hartung in his *Euripides restitutus*, and finally most thoroughly by Kirchhoff, *Philologus*. VIII. 78—93. Kirchhoff has taken from the *Christ.*

ΔΙΟΝΤΣΟΣ.

* * * * *

εἰς δεσμά τ' ἥλθε καὶ λόγων ὑβρίσματα. f
 τοίγαρ τέθυηκεν ὅν ἐχρῆν ἡκισθ' ὑπο.
 καὶ ταῦτα μὲν πέπονθεν οὗτος [ἐνδύκως].
 ἀ δ' αὖτεν δεῖ λαὸν οὐ κρύψω κακά.
 * * * * *

λιπεῖν πόλιν τήνδ' ἀνοσίου μιάσματος
 δίκην τινούσας τῷδ' ὃν ἔκτειναν υ—
 καὶ μηκέτ' ἐσιδεῖν πατρίδ· οὐ γὰρ εὐσεβές.
 * * * * *

αὐτὸς δ' ἀ μέλλεις πήματ' ἐκπλήσειν, φράσω.

Pat. thirty-four verses, in part fragmentary. Among these is much that is uncertain. The most probable are given above with some variations and in part in a different order. The verse δ φιλτάτη, κτλ. is obtained by Wecklein from a combination of two verses, δ φιλτάτη πρόσωψις, δ ποθονμένη, *Christ. Pat.* 921, and δ φίλτατον πρόσωπον, δ νέα γέννης, *ibid.* 1469. The other Frgs. from the *Christ. Pat.* are derived as follows: b, verses 1 and 2 from 1312 f.; d, verses 1 and 2 from 1256 f.; e from 1471 f.; f from 1664, 63, 67, 68; g from 1674–76, 90.

The thought of the Frgs. is as follows: Agave laments that her son has

met his death by being torn in pieces among the rocks (a); she would fain embrace the dead, but scruples to touch him with hands stained with murder (b, c); she overcomes her scruple, and with pathetic wailing kisses the fragments of the body (d, e).

Dionysos, after speaking of the fault and punishment of Pentheus, and the purpose of the severe atonement (f and the First Hypothesis, at the end) announces the destiny of the Thebans (f) and the daughters of Kadmos (g). In the last verse he apparently begins the prediction relating to Kadmos himself.

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